

THE CLEVELAND MUSEUM OF ART MEMBERS MAGAZINE

January/February 2015

CLEVELAND ART



FROM THE DIRECTOR

Dear Members,

The first few weeks of the new year represent your last opportunity to see a number of special exhibitions. Closing on January 4 is a show in the prints and drawings galleries that gathers the entirety Jacob Lawrence's landmark series of prints on the life of Toussaint l'Ouverture, hero of the Haitian people. The following weekend, *Forbidden Games* closes on the 11th. This look at Surrealism in photography is a rare treat, celebrating the acquisition a few years ago of a major private collection. Our focused exhibition dedicated to Frederic Edwin Church's stunning landscape painting *Twilight in the Wilderness* closes on January 25. Meanwhile, across town at the Transformer Station, a pair of exhibitions the museum presented this fall, *Julia Wachtel* and *Anicka Yi: Death*, close on Wednesday the 17th. Admission to any and all of these shows is free, so bring a friend or two.

A great variety of forthcoming exhibitions will offer something for everyone. Heather Lemonedes has developed an exhibition on musical themes in the museum's drawings and prints collections, and writes about her show, which is also the source of our cover image, on page 4. *Constructed Identities*, the subject of Barbara Tannenbaum's article on page 6, explores the ways in which artists use photographic media to create factual and fictional identities. On page 8 is a feature by Hannah Segrave, a doctoral candidate at the University of Delaware whose dissertation examines the 17th-century Italian artist Salvator Rosa. She is guest curator of an exhibition of four *tondi* by Rosa in the Cleveland collection. Finally, on page 13 Beau Rutland writes about the

new video project room created in the latest reconfiguration of our galleries of contemporary art—the first space in the museum specifically dedicated to the presentation of video art.

Educator Seema Rao found herself with two assignments for this issue: in her first article, on page 14, she describes ways in which new research into games and play continues to inform programs and displays in the museum, particularly those created for families with children. Then on page 16 she writes about the programs included in this year's edition of the annual Martin Luther King Jr. Day celebration. On page 12 we share photo highlights from the Celebration benefit event that took place at the end of October.

Looking further ahead, as 2015 begins we are just one year away from the 100th anniversary of the museum's opening year of 1916. Our spectacularly renovated and expanded building is in itself a dramatic expression of this milestone and of the museum's continued vitality and ambition, but of course we will be developing an exciting program of events to celebrate the history and future of this remarkable institution. Watch these pages for more detail in the year to come, and in the meantime, come visit and enjoy your museum!

Sincerely,



William M. Griswold
Director

CLEVELAND ART

COVER

Portrait of Violinist Jean Vidal (1789–1867) (detail), 1808. Adrien Victor Auger (French, 1787–1854). Black and gray chalk, with touches of white chalk; 75.4 x 54.1 cm. John L. Severance Fund 2013.47

Cleveland Art: The Cleveland Museum of Art Members Magazine

Vol. 55 no. 1, January/February 2015 (ISSN 1554-2254). Published bimonthly by the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106-1797. POSTMASTER: Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, 11150 East Boulevard, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.

Questions? Comments?

magazine@clevelandart.org

Magazine Staff

Editing: Barbara J. Bradley, Gregory M. Donley, Kathleen Mills. Education listings: Liz Clay

Design: Gregory M. Donley

Photography: Howard T. Agriesti, David Brichford, Gregory M. Donley, Gary Kirchenbauer, and as noted

Printed in Cleveland by Great Lakes Integrated



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PROGRAMS IN THE ARTS



ON VIEW

Forbidden Games: Surrealist and Modernist Photography Through January 11, Smith Exhibition Hall. This exhibition debuts more than 165 recently acquired photographs from the 1920s through the 1940s that demonstrate the Surrealist concept of viewing the world through "the eye in its wild state."

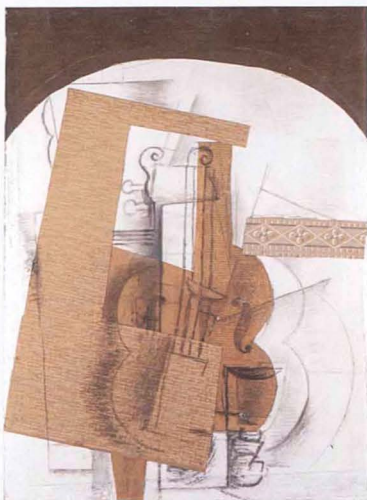
Supported by a grant from the Robert Mapplethorpe Foundation and developed in part through the generosity of Mark Schwartz and Bettina Katz

Jacob Lawrence: The Toussaint L'Ouverture Series Through January 4, prints and drawings gallery. Lawrence's acclaimed monumental series chronicles the slave revolt that emancipated Haiti from European rule, thereby establishing the first black republic in the Western Hemisphere.

Courtesy of the Amistad Research Center, New Orleans, LA

Maine Sublime: Frederic Church's "Twilight in the Wilderness" Through January 25, Pollock Focus Gallery. Church's stunning masterpiece is showcased alongside nearly 25 of his sketches recording Maine's rugged interior, rocky coast, and windswept islands, some on public view for the first time.

The Olana Partnership, Hudson, NY, and New York State Office of Parks, Recreation and Historic Preservation, Albany, organized *Maine Sublime*.



The Violin 1914. Georges Braque (French, 1882–1963). Cut and pasted papers (newsprint, block-printed or stenciled decorative paper, and faux bois), with charcoal and graphite; 71.8 x 51.8 cm. Leonard C. Hanna Jr. Fund 1968.196. © 2014 Artists Rights Society (ARS), New York / ADAGP, Paris



Photo Eye (Foto-Auge) 1927, printed 1938–40. Anton Stankowski (German, 1906–1998). Gelatin silver print, montage, from negatives with handwork; 10.9 x 14.5 cm. John L. Severance Fund 2007.122. © Stankowski-Stiftung. In *Forbidden Games*

Floral Delight: Textiles from Islamic Lands Through June 28, Holden Gallery. Botanically inspired luxury textiles from Cleveland's exemplary collection.

Epic Systems: Three Monumental Paintings by Jennifer Bartlett Through February 22, Smith Gallery. Three monumental paintings span the entirety of the artist's significant career. The second half of the exhibition marks the CMA debut of *Song*, a monumental work given to the museum in 2008. *Rhapsody* remains on view the entire run of the show.

Constructed Identities Through April 26, photography gallery. This exhibition examines how photography has been used to construct identities, from the creation of fictional characters and the posings of rock stars to the polishing of politicians' public images.

Themes and Variations: Musical Drawings and Prints January 19 to May 17, prints and drawings galleries. A selection of about 60 drawings and prints from the museum's permanent collection explores the various ways in which music and music-making have been represented in Europe and the United States from the 15th through the 20th century.

The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft February 15 to June 14, Pollock Focus Gallery. This focus show explores the context in which the Italian artist Salvator Rosa created his startling and unique *Scenes of Witchcraft* in Florence during the 1640s, and adapted the themes throughout his career to project a novel identity.

Senufo: Art and Identity in West Africa February 22 to May 31, Smith Exhibition Hall. Featuring a stunning selection of nearly 150 masks, figure sculptures, and decorative arts from public and private collections, this exhibition explores the shifting meanings and use of the term *Senufo*.

TRANSFORMER STATION

Julia Wachtel Through January 17.

Anicka Yi: Death Through January 17.

Themes and Variations

Works on paper from the museum's collection with a musical motif

EXHIBITION

**Themes and Variations:
Musical Drawings and Prints**

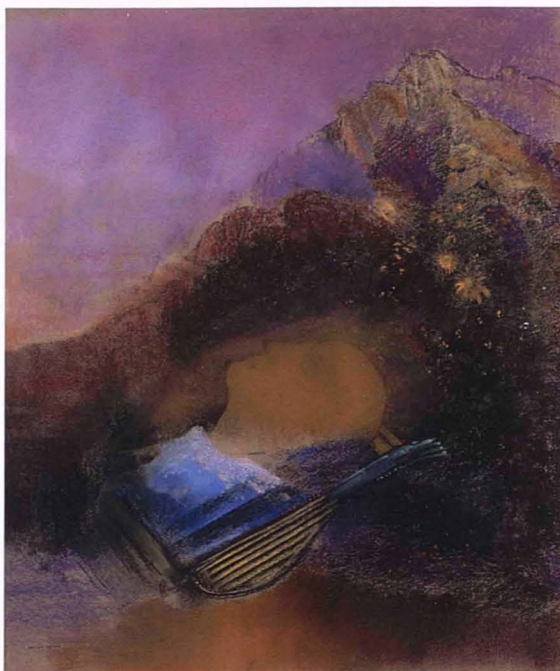
January 19–
May 17, Prints
and Drawings
Galleries

The musical term “themes and variations” refers to a standard form of composition consisting of a simple melody presented first in its original, unadorned form, and then repeated several or many times with varying treatments, with some semblance of the original motif always preserved. The exhibition *Themes and Variations: Musical Drawings and Prints* takes its cue from this musical concept, exploring the myriad ways in which the subject of music has been addressed in the visual arts by American and European artists working from the 15th through the 20th centuries. Music is present in the 60 works on paper on view, either overtly, as in portraits of famous composers and virtuosos with their instruments, or sometimes more subtly in landscapes that borrow musical terms as titles, and occasionally obliquely in abstract compositions. What has inspired artists throughout the centuries to attempt to represent music visually—an inherently unattainable goal since music by its nature is intangible—and

what aspects of the musical experience have they sought to conjure?

Some of the values that we ascribe to music today—its ability to transport the listener to a place that surpasses daily life, its character as a “universal language,” and its ability to impose order and beauty upon chaos—date from antiquity. In the sixth century BC, Pythagoras formulated the idea that the planets and stars move through space according to mathematical equations that correspond directly to the intervals between musical notes. According to this theory of the “harmony of the spheres,” the rotation of the planets produces continuous sound—perfectly melodious, celestial music. Such *musica mundana* (music of the universe) became the archetype for earthly music, the goal toward which all composers strove. In the Middle Ages, the depiction of singing angels arranged in concentric circles Christianized the ancient philosophical conception of the harmony of the spheres. Works in the

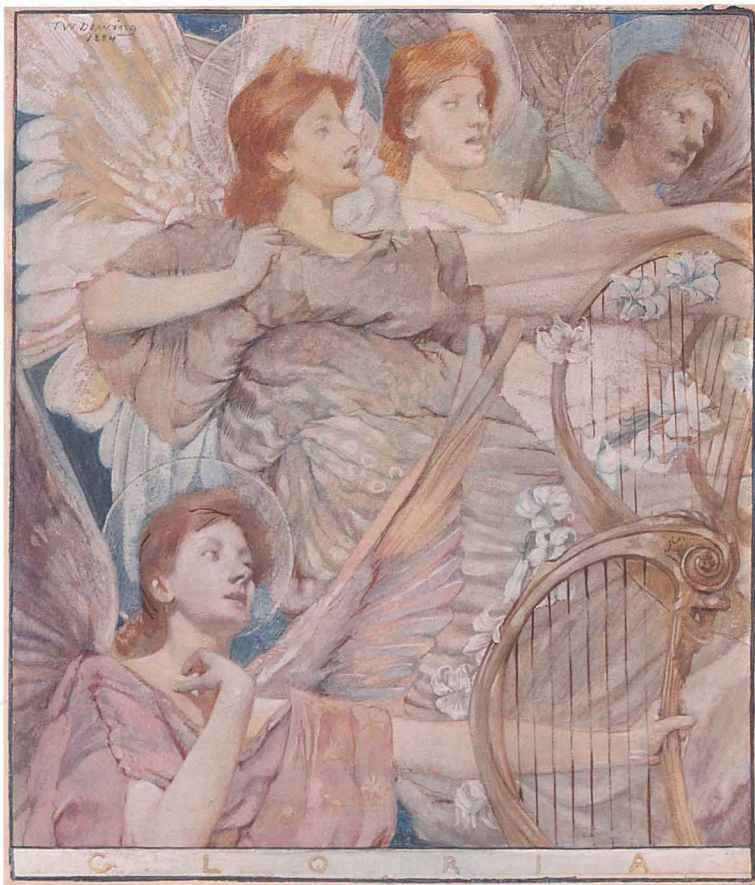
Orpheus about
1903–10. Odilon
Redon (French,
1840–1916). Pas-
tel. Gift from J. H.
Wade 1926.25



RIGHT

Music (from the Tarocchi, series C: Liberal Arts, #26) before
1467. Master of the E-Series Tarocchi (Italian). Engraving. Dudley P.
Allen Fund 1924.432.26





Gloria 1884. Thomas Wilmer Dewing (American, 1851–1938). Gouache over graphite. Fanny Tewksbury King Collection 1956.722

represent music in some form, whether merry company scenes, country bagpipers, scenes of dancing and festivity, portraits of families or individuals playing music, Biblical scenes such as David the Psalmist, classical themes such as Orpheus and the animals, genre subjects of music-making couples, or still lifes displaying musical instruments or sheets of music. One possible explanation for this phenomenon is the fact that music in the Dutch Republic was a communal activity, one of the most popular forms of relaxation and social interaction throughout the period, crossing distinctions of wealth, class, and education. A selection of Northern prints by artists such as Rembrandt van Rijn and Jan van de Velde bring the presence of music in the Golden Age to life.

Images of musical performance—both public and private—can reveal vital information about the economy, aspirations, and character of the culture in which they were made. A drawing by Jean Bérain depicts the elaborate stage set for the opera-ballet *Les Muses*, which premiered in 1703 at the Opéra, the most prestigious public theater in Paris. During the 18th century, French theater shifted away from traditional heroic, mythological, and historical themes toward an emphasis on the lighthearted pleasures of comedy and spectacle. The opera-ballet was one of the period's most fashionable forms of entertainment; four acts revolved around a slender plot that was essentially an excuse for extravagant song and dance enhanced by exotic settings, sumptuous costumes, and lavish stage design. The Opéra attempted to maintain a monopoly on music, forbidding other companies throughout France to produce operas or to use more than two singers and six instrumentalists. More than 150 years later, spectacle was still drawing crowds in the French capital; in his drawing *Valmy and Léa* (c. 1885–95), Jean Béraud captured the raucous excitement of the outdoor café-concert in fin-de-siècle Paris.

In contrast to drawings by Bérain and Béraud, Maurice Denis's color lithograph *Love: Our Souls, in Slight Gestures* (1892–98) depicts two women at a piano in a quiet domestic setting. Such images were prolific in 19th-century Europe and America; piano playing was a mainstay of feminine education, and representations of a woman at a piano invariably invoked notions of middle-class femininity, propriety, and secure domestic life.

The exhibition concludes with a group of works by artists interested in synesthesia, such as Henri Fantin-Latour, James McNeill Whistler, and Wassily Kandinsky, each of whom sought to create “visual music” and to communicate music's suggestive power. Selections of music to accompany the exhibition and commentary by Dr. David J. Rothenberg, associate professor of music at Case Western Reserve University, will be accessible on iPads in the galleries. 📱

RELATED PROGRAMS Annual Harvey Buchanan Lecture

Wednesday, April 29, 5:30, Gartner Auditorium. Tim Barringer, Yale's Paul Mellon Professor of the History of Art, examines the relationship between art and music in the Aesthetic Movement of late Victorian England.

Gallery Concert: Les Délices
Wednesday, May 13, 6:00, Reid Gallery. The acclaimed Cleveland-based ensemble presents a program inspired by images from the museum's permanent collection.

exhibition as varied as an etching from the Italian Renaissance, Domenico del Barbiere's *Gloria* (1535–36), and a watercolor made for a Christmas card competition by Thomas Wilmer Dewing, also titled *Gloria* (1884), attest to the persistence of this perception of music as divine and transportive.

The exhibition explores music's relationship to the myths of antiquity and the Bible. Orpheus, a personification of music who represents the power of poetry and sound to defy death, is depicted in a kaleidoscopic pastel by Odilon Redon in which the singer's voice transcends the life of the body, his song uniting with the harmony of the universe. Music's ability to uplift the spirit is alluded to in representations of Apollo, the god of music, by artists such as Marcantonio Raimondi and Heinrich Goltzius. Paradoxically, the power of music to seduce and beguile is playfully suggested by Giovanni Domenico Tiepolo in a drawing in which a nymph subdues a centaur with the sounds of a tambourine. A group of 16th-century prints depict the soothing effect of David's music upon the melancholic King Saul as relayed in the Old Testament.

Although 17th-century Holland produced neither noteworthy composers nor renowned performers, rarely has another culture produced so many visual images of music. It has been estimated that more than ten percent of all Dutch paintings and prints from this period

Constructed Identities

A new exhibition explores photography's power to create a persona

When Henri Cartier-Bresson photographed Robert F. Kennedy in 1961–62, he depicted a hardworking, thoughtful, and charismatic leader who was also a devoted, tender family man. The French photojournalist probably genuinely admired the young U.S. attorney general and his efforts to use the law to create a fairer country. Cartier-Bresson, too, was an idealist. He believed that photographs made with intellectual honesty could make the world a better place.

EXHIBITION Constructed Identities

Through April
26, Photography
Gallery

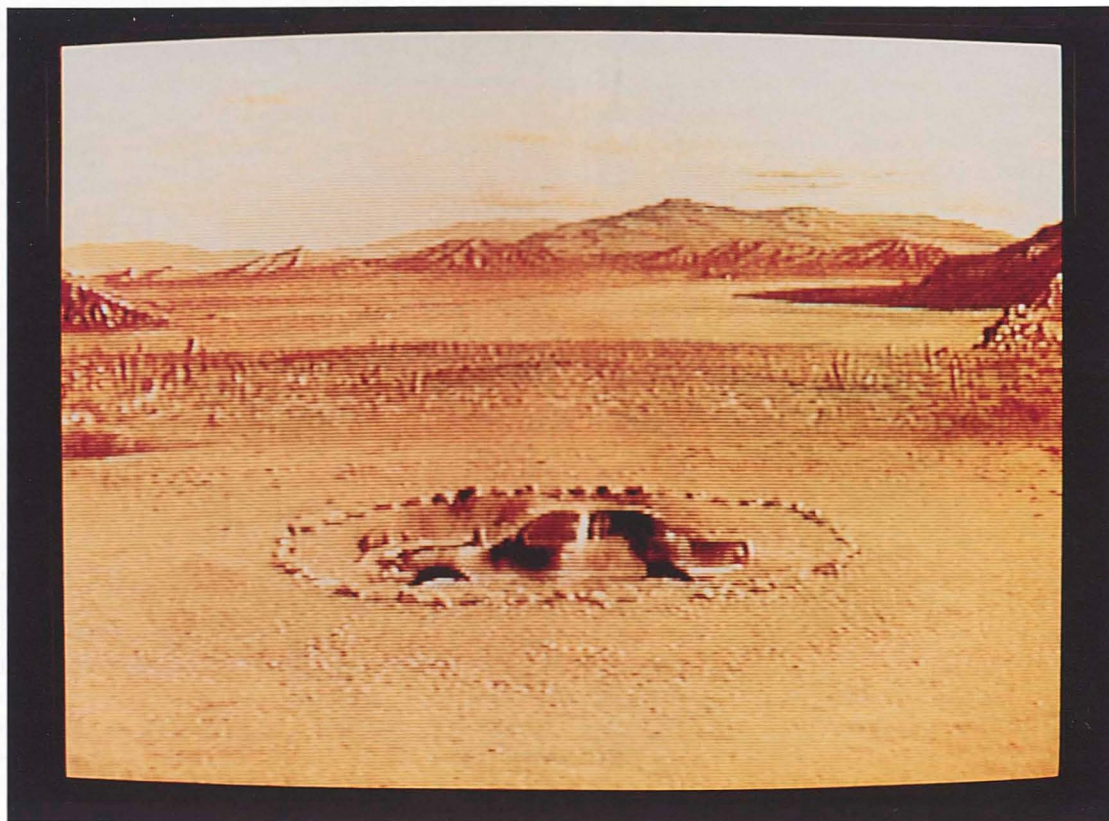
Today we are skeptical about the meaning and import of photographic depictions in a way that audiences 30 years ago would not have been. Political and celebrity scandals, media hype, and Photoshop have tarnished, although not totally destroyed, our belief in the veracity of photographic portraiture. The works in the current exhibition *Constructed Identities*, most drawn from the museum's collection and many of them recent gifts from George Stephanopoulos, examine some of the ways that belief has been explored and exploited by artists over

the past half century. These photographs, books, and videos employ the characteristics and clichés of reportage, the snapshot, the family album, scientific documentation, and other genres to construct identities, some factual and some fictive.

In contrast to the “fly on the wall” reportage of Cartier-Bresson's images, Mick Jagger and Andy Warhol consciously posed the 15 color Polaroids in the 1975 *Little Red Book #237*, probably taken in the artist's New York studio. We will never know which poses were Jagger's creations and which Warhol's. Some of the images seem like a formalist experiment while others demonstrate the feline sexuality, aesthete's frailty, and world-weary aura that Jagger had by this time codified as part of his rock star persona.

The 12 African American couples in *Pine & Woods For One Moment*, from the artists' series *The American Typologies* (2007), were also posing, but for snapshots by a friend or family member. Gail Pine and Jacqueline

Video Site Documentation: Lexus Fire Pit Site, Sonoran Desert, Arizona, U.S.A. 1985.
Patrick Nagatani
(American, born 1945). Chromogenic print; 18.1 x 23.9 cm. Gift of George Stephanopoulos
2012.337 © Patrick Nagatani





The Coming Insurrection 2007. Joshua Lutz (American, born 1975). Digital chromogenic print; 61 x 51 cm. Collection of Fred and Laura Ruth Bidwell. © Joshua Lutz

Attorney General Robert F. Kennedy with Advisors in His Office, Washington, DC 1961. Henri Cartier-Bresson (French, 1908–2004). Gelatin silver print; 25.5 x 16.9 cm. Gift of George Stephanopoulos 2012.324 © Henri Cartier-Bresson/Magnum Photos

Woods select found snapshots and display them in grids that form a typology—a set of variants on a single theme—in order to discover social structures and emotional truths. “A snapshot accesses memory and makes tangible what is elusive,” Pine says. In the artists’ typologies, it is hard to resist accessing our own memories and also applying them to other people’s snapshots.

Found photographs are the basis of Zoe Crosher’s *The Archives of Michele duBois*. These images all belonged to, and show, an American woman with at least five aliases who lived in the Pacific Rim in the 1970s–80s, occasionally working as an escort. “DuBois” gave Crosher 20 years of snapshots, informal portraits and self-portraits, and professional portraits. The artist organized, recontextualized, manipulated, and rephotographed this photographic material to create multiple “portraits” of duBois, including a four-volume set of limited-edition, print-on-demand books entitled *The Archives of Michele duBois*, 2011–12, which are in the exhibition. Just as a traditional portrait informs us about the artist as well as the sitter, the arrangement and use of an archive becomes a portrait of the archivist.

Family archives and differing family recollections were the starting point for Joshua Lutz’s book *Hesitating Beauty*, a portrait of his mother’s mental illness and its impact on their family. In his book, four types of images bridge the objective and the subjective: photographs by Lutz of his mother and family, images rephotographed from the family archive, staged photographs using actors to reenact memories that had left no visual residue, and straight images that he took of “things that I saw in the world as I was imagining a psychotic state.” A single truthful version of the family history may not be possible, so *Hesitating Beauty* instead strives to produce empathy and, through that, some measure of understanding.

The alienation, loneliness, and stresses of post-World War II life are the subjects of William DeLappa’s *The Portraits of Violet and Al*. Twenty-eight photographs appear to be enlargements of snapshots from a family album chronicling a young couple from 1947 to the early 1960s, but the images were actually shot in 1973 us-

ing actors. The scenes display some romance, but more tensions and disappointments. As is the case in much successful fiction, this ersatz family album rings true because it is based upon real life—DeLappa’s observations and memories of his own family’s history.

Ancient—or perhaps future—history is the subject of Patrick Nagatani’s *Ryoichi/Nagatani Excavations* (1985–2001). This ensemble of photographs and text relates the saga of the Japanese scientist Ryoichi’s explorations of a group of archaeological sites around the world. Each site contained a remarkably well-preserved, low-mileage automobile that must have been buried there centuries earlier—but how is that possible? All that remains from this quest are photographs of the sites with the cars in situ, stills from video documentation, extreme close-up photographs of artifacts found at the site, and images of pages from Ryoichi’s journal. The artifacts have disappeared and the cars have been reburied so that the sites look undisturbed. In his final diary entry, Ryoichi relates what his archaeological team learned, “that the search for scientific truth and fact is perhaps less important than the existence and possibilities of the story.”

A story ripped from tabloid headlines is the subject of Josh Gosfield’s *Gigi: The Black Flower* series. *Gigi* is a singer/songwriter and pop teen idol in the 1960s whose personal tragedies transform her from a star into a celebrity, as famous for her misadventures as for her art. Hounded by the press, she disappears. But did she ever really exist? Gosfield created an extensive archive of persuasive artifacts and images including a music video “directed by Jean-Luc Godard,” the trailer for a forthcoming documentary on *Gigi*’s life, and a blow-up of a cover from a 1972 French magazine about her disappearance. This seductive portrait of a fictional figure is also a meditation on the powers and perils of celebrity in the age of mass media.

We find ourselves wanting to believe the portrayals in this show, even the fictional ones. A good story well told is very compelling. Plus, some faith in the veracity of photography remains in our culture. Even though our time is cynical about photographic portrayals, we still experience the sense of wonder and awe felt by 19th-century audiences at the ability of the photographer to reflect or create an entirely believable persona on a flat sheet of paper. ■



The Novel and the Bizarre

A focus exhibition looks at four 17th-century *tondi* by Salvator Rosa

The day after our yearly celebration of romance and chocolate, the Cleveland Museum of Art will evoke the more gruesome memories of Saint Valentine with the opening of a new exhibition, *The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft*. The Italian artist Salvator Rosa (1615–1673) was one of the most dynamic personalities of the 17th century, fiercely committed to his independence and originality and obsessed with promoting his reputation as a great painter of histories, philosophy, and morality. Rosa depicted numerous images of witchcraft during the 1640s, but the museum's four *tondi* are thought to be Rosa's first, painted around 1645–49. These unique creations not only reflect the contemporary and popular fascination with witchcraft throughout Europe, but also reveal Rosa's novelty and the Florentine traditions of satire, burlesque, and the macabre. Presented in the Focus Gallery, this exhibition aims to unravel the cryptic symbolism of Rosa's startling images and to articulate their role in fashioning Rosa's unique and influential artistic personality.

EXHIBITION

The Novel and the Bizarre: Salvator Rosa's Scenes of Witchcraft

February 15–June
14, Julia and
Larry Pollock
Focus Gallery

Rosa grew up around Naples, absorbing the influence of the rustic and wild Campanian landscape and the artistic legacy of Caravaggio's and Jusepe de Ribera's dark naturalism. Educated at the Piarist school in Naples, Rosa was exposed to new discoveries in science, including those of Galileo, and his early contact with scientific circles influenced and spanned the majority of his career. In the studios of Francesco Fracanzano (Rosa's brother-in-law) and Aniello Falcone, he was praised for his "spiritoso naturali," his quick and clever wit. Rosa became known for his fresh and flickering landscapes and battle scenes that developed the "battle without a hero" genre pioneered by Falcone. Encouraged by celebrated artists such as Giovanni Lanfranco, Rosa moved to Rome around 1636 to bolster his artistic career in the center of the art world. He lived on the Via del Babuino near the Spanish Steps, in a house he adorned with large landscapes, visual calling cards for the emerging artist. Rosa quickly garnered fame in Rome not only for his artistic output but especially for

Scenes of Witchcraft: Day, Noon, Evening, Midnight

1645–49. Salvator Rosa (Italian, 1615–1673). Oil on canvas; each 76.2 cm diam. Purchase from the J. H. Wade Fund 1977.37



his theatrical engagements, assuming characters of Neapolitan *commedia dell'arte*, like his legendary role of the brigand Pasciarello.

In 1640, perhaps prompted by a contentious rivalry with Gian Lorenzo Bernini, Rosa accepted Cardinal Gian Carlo de' Medici's offer to come to the court of Grand Duke Ferdinand II. During the first half of the decade, Rosa was closely allied with the court. His keen wit and theatrical persona made him a natural courtier, and he produced numerous works while thriving in the splendor of the Medici culture of festival and spectacle. But after becoming increasingly disillusioned with the hypocrisies and affectations of the court, Rosa retreated into erudite academies, most notably the Accademia dei Percossi (in English, "The Beaten"), the literati of Florence congregated over elaborate meals to hear members recite poetry, discuss their ancient philosophical heroes such as Tacitus and Seneca, or enjoy spirited ethical debates and conversations about contemporary culture. These lively, convivial meetings also provided a place where the academy's members could declare their distaste for a time so corrupt, and Rosa's art and poetry would come to reflect their acerbic satirizing.

Witchcraft would certainly have been a subject embraced by the Percossi. The 15th and 16th centuries saw

some of the most cruel and bloody witch-hunts, as Europeans blamed witches and their black magic for causing the Black Death, the horrific plague that decimated many countries' populations. The production and proliferation of demonological texts and broadsheets printed with salacious and wicked acts added to the hysteria and dissemination of rumors and legends. This witch-mania, however, was never fully realized in Italy, and any real fear of witches had subsided during the 17th century. Nevertheless, the literary and visual culture of witches continued as a popular fascination, and their connections to magic, alchemy and new science, and mythology captivated the *fantasia* of the ever-inquisitive Rosa. With encouragement and patronage from his learned circle of friends, Rosa crafted fantastic, macabre, and clever witchcraft images and poetry throughout his time in Florence.

The exhibition is organized into three thematic and roughly chronological sections. The first presents Rosa as a brilliant landscapist. Through the CMA's early *Ruins in a Rocky Landscape* (c. 1640) and drawings from the 1650s and 1660s, viewers can see how Rosa garnered fame for his wild landscapes, opposed to the strictly idealized and classicizing ones of Claude Lorrain. For centuries, Rosa's critical fortune would rest on his reputation as the wild, proto-Bohemian painter





of sublime landscapes, so memorably captured in the words of the 18th-century English art historian Horace Walpole: “Precipices, mountains, torrents, wolves, rumblings, *Salvator Rosa*.” Although Rosa would continue to paint landscapes—which became harsher, darker, and more savage throughout his career—he strove for a more distinguished and intellectual artistic persona.

The second section presents the four *Scenes of Witchcraft*, providing a unique opportunity to explore the paintings individually. Although we have no record of how this series originally hung in the palace of the Marchese Filippo Niccolini, their original owner, they have always been shown together as a whole. Each scene is paired with 16th- and 17th-century prints that draw out discrete themes from each tondo and its visual precedents. *Day* presents the “Dangerous Beauty” of witches who were both beautiful and destructive; *Noon* depicts the familiar grotesque and “Envious Hags” that arose from traditional personifications of *Invidia* (Envy); *Evening* brings us into the “Nightmarish Worlds” of the witches’ Sabbath, and the evil acts that occur there; and *Midnight* proves that women didn’t have all the fun: “Magical Men” were powerful sorcerers too. These four tondi reveal Rosa’s interest in literary and philosophical traditions, the antique, magic, witty satire, and an intense desire to create images of rare subjects.

Rosa’s return to Rome and his self-fashioned persona as an intellectual artist are the focus of the exhibition’s final section. Rosa arrived in Rome by February 1649, determined to cement his reputation as a painter of *cose morali*, moral and philosophical subjects. Showcasing extraordinary painted, drawn, and etched works from the 1650s and 1660s, this section shows how Rosa employed his virtuosity in various media to project his genius across numerous platforms. Most importantly, it also reveals how Rosa adapted the novelty and bizarreness of his *Witchcraft* paintings to his grand ambitions for his work in Rome, culminating in the brilliant and arresting *Self-Portrait* (on generous loan from the Detroit Institute of Arts) that gives a face to this noble, mysterious, and melancholic genius. ■■■

TOP

Ruins in a Rocky Landscape c. 1640. Salvator Rosa. Oil on canvas; 157.5 x 189.2 cm. Gift of Rosenberg & Stiebel, Inc. 1958.472

LEFT

Self-Portrait 1650s. Salvator Rosa. Oil on canvas; 75 x 62.5 cm. Detroit Institute of Arts, Founders Society Purchase, John and Rhoda Lord Family Fund, 66.191. Photo courtesy Bridgeman Images

ON THE ROAD

See works from Cleveland's collection in exhibitions around the world

Gustave Courbet: Les années suisses Musée Rath, Geneva, Switzerland, through January 4, features Courbet's *Panoramic View of the Alps, Les Dents du Midi*.

Goya: Order and Disorder Museum of Fine Arts, Boston, through January 19, includes the CMA painting *Portrait of Don Juan Antonio Cuervo* by Francisco de Goya.

A focus exhibition, *Masterworks / Portland: El Greco*, at the Portland Art Museum in Oregon, through April 5, is built around Cleveland's El Greco masterpiece *The Holy Family with Mary Magdalen*.

Poseidon and the Sea: Myth, Cult, and Daily Life Hood Museum of Art, Hanover, NH, January 17–March 15, features *Dinos*, Circle of Antimenes Painter (Greek).

William Glackens: Sensuous Modernism Barnes Foundation, Philadelphia, through February 2, includes the CMA Glackens painting *The Drive, Central Park*.

Lockwood de Forest, Frederic Church, and the Passion for the Exotic Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, through September 1, includes the CMA Tiffany & Co. *Tall Clock*.

Paul Strand: Photography and Film Philadelphia Museum of Art, through January 4; followed by Fotomuseum, Winterthur, Switzerland, March 6–May 17; Fundación MAPFRE, Madrid, June 2–August 30; and the Victoria and Albert Museum, London, April 2–July 31, 2016, includes Paul Strand's *Susan Thompson, Cape Split, Maine*.

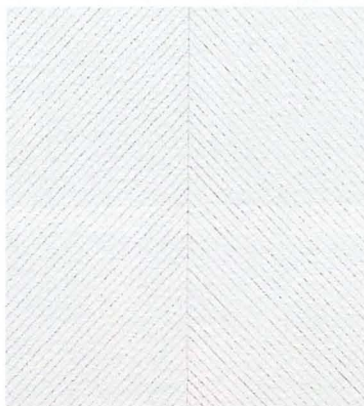
Paul Durand-Ruel and Impressionism features the CMA's *The Lock at Pontoise* by Camille Pissarro, Musée du Luxembourg, Paris, through February 8; National Gallery, London, March 4–May 31; Philadelphia Museum of Art, June 18–September 13.

PERSONAL FAVORITE

**James Engelmann, exhibition designer**

This Sol LeWitt wall drawing is a piece that is really easy to walk past—it's this conspicuous empty spot on the wall that really rewards close looking. When you get up to it and see what it is, it's just completely obvious: diagonal lines in opposite directions, and above those, horizontal lines and vertical lines. It's like a design study that you would practice if you were learning how to draw. Anybody could take a look at

Wall Drawing #4: A square divided horizontally and vertically into four equal parts, each with lines in different directions 1969. Sol LeWitt (American, 1928–2007). Black pencil drawn directly on



it and say, "Oh yeah, I understand it: parallel lines in four directions." But to me what it really is about is when you get past that first impression and look really closely and see that all the lines are clearly drawn by a human hand with a pencil, and they're drawn right on the wall, and the wall down at that close-up level has this really chaotic texture. The pencil lines get thicker and thinner as the graphite goes across the changing texture. So what looks like a

the wall; 304.7 x 304.7 cm. Purchase from the J. H. Wade Fund 2008.144. © The LeWitt Estate / Artist Rights Society (ARS), New York. Gallery 229

diagonal line suddenly becomes a series of little hash marks and dots as the pencil skips over parts of the paint and drops into little valleys. The lines waver left and right a little, make little scallop shapes or break up completely. You go from a piece that is totally describable in a sentence to something that is very complicated, a massive field of texture and undulating grays and blacks. The texture of the wall and the color of the paint are both specified by the artist—even the specific roller is specified—so that there is enough texture for the pencil to play over the surface.

There's a kind of democratic openness to the materials and to the whole concept of this piece. It's made with standard wall paint and a standard pencil. In theory, any visitor could go home and make their own. It's not a precious object in the way that other things in the museum are; instead it's a part of the architecture. The art is actually the set of instructions, which are ... well, they're plainly instructional, but challenging to execute. It's only in the execution that you see that it's really about a delight in the materials, about loving what a pencil does.

Celebration

Inaugural black-tie ball celebrates the completion of the museum's renovation and expansion

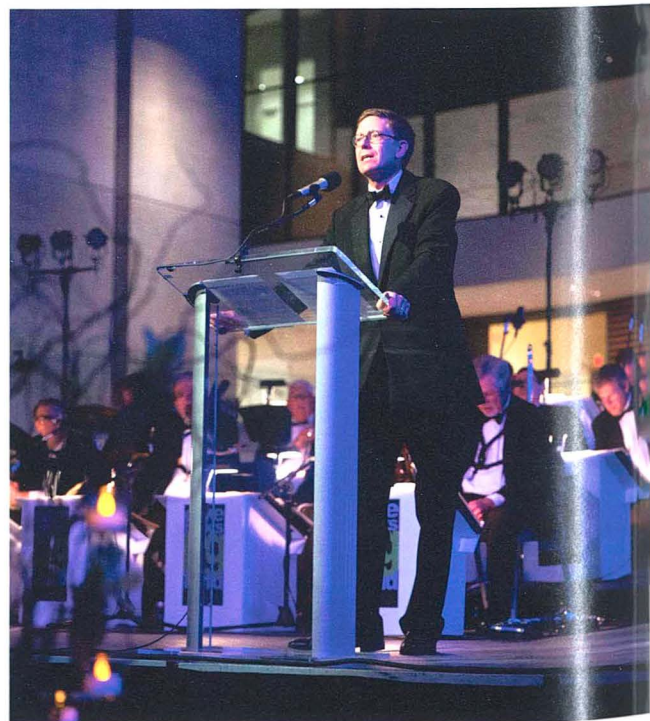
On Saturday, October 25 more than 750 guests attended the museum's first biennial *Celebration*, which paid special tribute to the completion of the renovation and expansion project.

Co-chaired by Sally and Sandy Cutler and Denise and Steven Kestner, the evening was themed around the *Jazz Bowl*, a vibrant ceramic bowl created by Cleveland artist Viktor Schreckengost. Guests enjoyed entertainment by the Spizzwinks?, Yale University's a cappella ensemble, and danced the night away to the sounds of Dave Banks Big Band. 🎵

Far right Director William M. Griswold welcomes guests as they are seated for dinner.



Below Per Knūtas, Eric and Jane Nord chief conservator, with Virginia Barbato, trustee



Center Cindy Ames Huffman, trustee, with Ned Huffman



Right The Yale Spizzwinks? perform during cocktails.



Above Steven Kestner, chairman of the board of trustees; Agnes Gund, trustee; and William M. Griswold, director

Left Beth Mooney, chief executive officer of Key Corp., delivers remarks on behalf of the event's Presenting Sponsor, Key Corp.

The Video Project Room

The museum's first space devoted to video debuted last spring

As part of a reinstallation of the contemporary galleries in April 2014, the museum created its first space exclusively dedicated to film and video. Since then, the Video Project Room, accessible from the gallery 224 corridor near the window facing East Boulevard, has presented a series of important artworks by both canonical figures and emerging artists.


The goal of the Video Project Room is to emphasize the importance of film and video within the history of art of the past 40 years. Now deeply ensconced alongside more traditional media, the moving image has a rich history. Video art originated with the invention of the first affordable videotape recording device, which proved to be a more malleable and accessible method than celluloid film. While the proliferation of color television can be credited with influencing visual culture and fine art, the accessibility of streaming images on the internet today has radically altered how we as a society view the world around us. This shift can be seen in the current artwork made by young artists, which employ constantly evolving technologies.

Three small-scale exhibitions have been organized in the past year: a key work by the American artist Alex Bag, a wide selection of videos by the legendary Swiss artist Roman Signer, and two recent works by the young Serbian artist Aleksandra Domanović. Alex Bag is known for the ease and style with which she skewers culture and the inner workings of those who produce it. Her work *Untitled Fall '95* takes the form of a wryly humorous video diary of an art school student (sharply played by Bag) in the midst of “finding herself” in New York City. In it Bag displays a



Bürostuhl (office chair) 2006. Roman Signer (Swiss, b. 1938). One of a series of four color photographs; 45 x 60 cm. Photo: Tomasz Rogowiec. © Roman Signer

profound self-awareness that evokes empathy from the viewer, despite the work's purposefully glaring artificiality. Roman Signer experiments with ordinary objects like chairs, umbrellas, and toy helicopters, exposing them to earth, wind, gunpowder, fire, and water in unexpected ways. All of his sculptures and films are thoughtfully conceived works of art, yet they are also radical experiments—their outcomes are indeterminate. His presentation at the museum included examples of his earliest Super 8 films, as well as recent videos from the past few years. Aleksandra Domanović works across a range of media to investigate how existing images and information circulate, rearranging them in various ways to produce new meaning and content. Two of her videos were recently on view: *Turbo Sculpture* (2010–13) and *19:30* (2010/11), both of which look at the role of popular culture as socialism gave way to capitalism in the former Yugoslavia.

Make sure to keep an eye on gallery 224. The current iteration features landmark videos from the 1960s and '70s by artists who helped pioneer the medium and establish it into the major force that it is today. 

Turbo Sculpture (still), 2010–13. Aleksandra Domanović (Serbian, born 1981). HD video, color, sound; 20 min. Courtesy of the artist and Tanya Leighton, Berlin

CENTER

Untitled Fall '95

1995. Alex Bag (American, born 1969). Color video, sound; 57 min. Courtesy Electronic Arts Intermix (EAI), New York



Video Project Room, east wing



Playtime

Games help visitors of all ages connect with art

On a late spring morning, light streams into the museum's atrium as teens from area high schools gather, whispering to their friends and looking a bit nervous. These young people seem anxious for good reason—they are hoping to escape becoming zombies. This is not a scene from a movie. This is the culminating session of Museum Ambassadors, a two-year program where each month teens learn about the museum through daylong challenge-based learning experiences. In the last session of each year, teens celebrate finishing the year's hard work by playing art-related games in the galleries. Last year, they participated in a live action role-playing game in which the only way to inoculate themselves from an onslaught of undead art historian zombies was by successfully answering questions about the museum's collection. Rather than getting the right answer for a grade, the Museum Ambassadors sought information in order to have fun with their team and win the game. Such gaming experiences have become an important


catalyze powerful family experiences, which can reap benefits for the museum community for years to come. Developing games that excite families requires understanding the audience's needs, desires, and time frames. Many families come to the museum seeking engaging activities that can occur on their schedule. Drop-by game experiences offer this type of flexibility. This past December, a program called Winter Break Fun in Gallery One engaged families seeking drop-by educational entertainment during the long, cold holiday season. In one such game, players explored trade and commodities exchange in a fast-paced bartering game. A Mad Libs-style game invited visitors to play with language.

Playful interpretation is also at the heart of Family Game Night, hosted each year in February, July, and October. These events, targeted at families with school-age children, turn learning into a competitive sport. For example, families may take part in minute-to-win-it challenges that test their observational skills, help build a large-scale mousetrap game in the atrium, and play art-themed Twister. Each event features a major gallery challenge, such as trying to figure out the message that a time-traveler left in the galleries, which can only be solved by looking closely at art. These in-depth games focus on creating a positive, collaborative experience for families. Rather than being a foreboding place, the galleries are transformed into an inviting space for collaborative inquiry.

"Play is the highest form of research."

—Albert Einstein

Elizabeth Merritt, head of the Center for the Future of Museums, an initiative of the American Alliance of Museums, suggests that games are essential to museum education because they offer "the most effective way to learn and push our buttons to get information into our heads." Gamification, a term often heard in education circles, uses game constructs, such as rules-based performance and collaboration, to build a learning outcome. Games require players to learn the rules quickly through a process of exploration and feedback. A child playing Monopoly who attempts to evade Jail or sneak past Boardwalk will quickly receive an admonition from the banker or another player. Game play supports systems-thinking, an essential skill for the future workforce. The social and collaborative nature of games also



form of interpretation in museum education. Educators in our department of Intergenerational Learning develop games to engage visitors, including students and families, in meaningful, enjoyable experiences with the collection.

"It is a happy talent to know how to play."

—Ralph Waldo Emerson

Research suggests that lifelong museum visitors recall seminal childhood experiences in museums with their families. Game-based family programming seeks to



© FRANK LANZA

supports 21st-century skills, qualities highlighted in the educational Common Core for K–12 students. Social games offer a healthy dose of positive peer pressure; learning together feels like fun. Educators also highlight the power of victory. Competition often brings out the desire to succeed in students, even those who are not necessarily interested in grades.

In the case of the zombie game, working in teams the Museum Ambassadors used tools in the galleries—the artwork labels and explanatory wall texts—to learn about the art. Information access was thus incentivized. By answering a certain number of questions correctly, a team received a dose of anti-zombie treatment. The time limit required team members to work together efficiently to garner information. While the same information could have been disseminated through a lecture, this format motivated teens to actively acquire knowledge—and they reported that it was an enjoyable and successful way to learn about the art. While not a replacement for formal assessment tools, games offer additional means of allowing students to acquire information and demonstrate understanding.

Game development offers students another powerful learning challenge. Developers need to understand the content thoroughly before creating a game. Recently, interns working in the Intergenerational Learning de-

partment were asked to create a game to help Advanced Placement Art History students explore foundational concepts in the field. The interns began by understanding the students' needs before developing a game that supports learning in a competitive and interesting way. In other words, the interns had to know the material better than any of the game players so that they could create a game that was worth winning.

"We don't stop playing because we grow old; we grow old because we stop playing."—George Bernard Shaw

Some research indicates that museum attendance over the past decade has declined, with one in five Americans making an annual visit. At the same time, games are becoming an even larger part of the American leisure landscape. At least 50 percent of parents play games with their children at least once a month. In 2013 game revenues in the United States were more than twice that of movies. With leisure time at a premium, Americans seek compelling experiences. When developed thoughtfully, games offer museum visitors a powerful way to explore the collection in a playful and impactful manner. Games enrich museum experiences by engaging visitors in active ways. In museum education, creative, surprising, and playful experiences are the name of the game. ■■

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Seek Happiness for Others

Celebrating the life of Dr. Martin Luther King Jr.

Dr. Martin Luther King Jr. once said, “Life’s most persistent and urgent question is: ‘What are you doing for others?’” Serving others requires listening to their needs. The museum puts its commitment to the city and community into action throughout the year, working closely with community leaders to meet local needs. Often the desire is to make the collection relevant to visitors of all ages and backgrounds. Each year, thousands of school-children tour the museum’s collections with our outstanding docents and educators. Through such ventures, the museum not only ensures that students receive invaluable art education, but also instills in them a sense of civic pride and ownership in the institution from an early age. Art education efforts are instrumental in building and reinforcing relationships between the museum and new generations of art lovers and supporters.

Each year on Martin Luther King Jr. Day the museum celebrates the life of Dr. King by opening its doors

for an event focused on family fun and community engagement. This year, the museum worked collaboratively with community leaders to create a day that embodies King’s service-oriented ethos, using his own words—Seek Happiness for Others—as the day’s theme.

Families can enjoy performances in the atrium as the museum turns its largest community gathering space into a stage showcasing local talent. Over the years, local gospel choirs, poets, and jazz musicians have filled the museum with their celebratory sounds. This year promises to be equally engaging, with performances by spoken word artists, dancers, and musicians.

The meaning of King’s message about serving others will be central to many of the day’s planned gallery experiences. For young children, service often begins with the idea of sharing. Art Stories is the museum’s early literacy program that connects children’s literature to the collection. On MLK Day, children will explore



MARTIN LUTHER KING JR. DAY EVENTS



Throughout the Day

Musical and spoken word performances throughout the day. Check clevelandart.org for updated information.

11:00–4:00

Art Making: Give the Gift of Warmth
Create scarves to help those in our community who need a little more warmth during the long winter.

Art Making: Get-Well Wishes

Use your creativity to create a card that will brighten the day of an ailing child.

Participate: Hope Blossoms

Help create a collaborative installation symbolizing our collective aspirations for the future. Each person can create a flower for each of their wishes. By the end of the day, we will have a field of hope.

11:30–12:00 and 1:00–1:30

Art Stories: Sharing

Read, look, and play with us! This storytime series, aimed at families with children under 5, fuses art and literature. Older siblings are welcome!

1:00–3:00

Art Cart: Artists of Our Region

This special collection of art can be touched by visitors wearing gloves.

2:00

Special Screening *Hate Crimes in the Heartland*, Gartner Auditorium, followed by panel discussion at 3:00.

Partners: South Euclid United Church of Christ, Pilgrim Congregational United Church of Christ, and Western Reserve Association of the Ohio Conference of the United Church of Christ

Supported by The FUNd Endowment for education of minority youth


how sharing can make others, and themselves, happy. The power of service and collective happiness also resonates with adults. Local community leaders will offer their thoughts about King's message and reflect on works in the collection in a series of short discussions in the galleries.

The positive virtues of service that Dr. King espoused sought to counteract the destructive forces of hate. The museum, along with partners South Euclid United Church of Christ, Pilgrim Congregational United Church of Christ, and Western Reserve Association of the Ohio Conference of the United Church of Christ, will host a Lioness Media Arts film, *Hate Crimes in the Heartland*, a groundbreaking new documentary exploring race relations in America that focuses on the 1921 Tulsa Race Riot and the 2012 Good Friday murders. After the film, Emmy Award-winning director and producer Rachel Lyon will participate in a panel discussion with select community members to respond to the film, consider local challenges to diversity, and share thoughts on service-related responses to hate. Free tickets to the film can be reserved through the museum's ticket center.

Service will also suffuse the day's art-making activities. Families are encouraged to think about giving

back as they partake in experiences meant to enrich the lives of those in need throughout our community. January in Cleveland can be bitterly cold, particularly for those without sufficient winter attire. Families can make beautiful fleece scarves to warm the life of a local veteran or individual in need. To brighten the days of ailing children in University Circle's nearby medical institutions, families can help us create finely crafted "get well" cards.

The museum's celebration seeks to foster hope and happiness for our community to share. A collaborative installation, *Hope Blossoms*, will brighten the atrium. Families can create a paper flower with a message attached detailing their wishes for the future. By the end of the day, a field of shared hopes will fill the atrium with color and warmth.

Martin Luther King Jr. Day is a time to reflect on the past, celebrate the present, and look forward to the future together as a community. The museum is proud to be a space where the community can gather and remember the life and legacy of Dr. King not only on Monday, January 19, but throughout the entire year. We look forward to spending MLK Day and many others with your family as we seek happiness for others. 



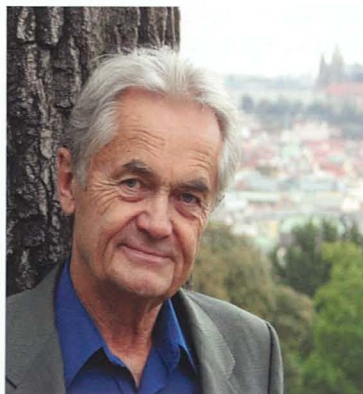
Intonarumori Vintage sounds of the future

MORE INFO

Pick up a performance brochure, or visit us online for more in-depth information (including music samples, video, and more) about these and other upcoming performances at clevelandart.org/performingarts.

Intonarumori: Orchestra of Futurist Noise Intoners On display in the atrium during regular museum hours Sunday, January 11–Thursday, January 15. Concert on Friday, January 16, 7:30 in Gartner Auditorium. “Today, noise triumphs and reigns supreme over the sensibility of men,” Luigi Russolo wrote in “The Art of Noises,” his Futurist manifesto of 1913. Russolo (1885–1947)—painter, composer, builder of musical instruments, and a member of the Italian Futurist movement from its inception—represents a crucial moment in the evolution of 20th-century musical aesthetics. His Intonarumori (“noise intoners”) were a set of wooden sound boxes each with a cone-shaped metal speaker on its front, where sound was generated by turning a crank, while tone and pitch were controlled with a lever—the sound of the nascent machine age brought to life. Lost by the early 1940s, the complete set of 16 noise intoners were reproduced in 2009 by composer/musicologist Luciano Chessa. Concert tickets \$45–\$33, CMA members \$40–\$30.

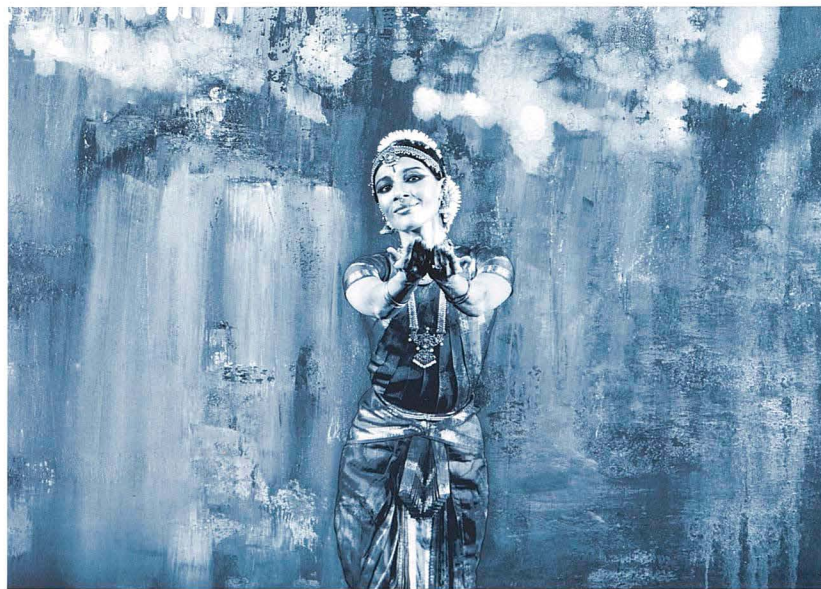
Karel Paukert Sunday, January 25, 2:00. On the occasion of his 80th birthday, we welcome back to the museum organist Karel Paukert. In his 30 years at the Cleveland Museum of Art, Paukert performed innumerable concerts and presented artists from around the world, having built and maintained a legacy of first-class and wide-ranging music programs. For this special recital, Paukert will perform Olivier Messiaen’s masterpiece *La Nativité du Seigneur*, a set of nine “meditations” inspired by the birth of Jesus. Free.



Chanticleer Friday, January 30, 7:30. Named for the “clear-singing” rooster in Geoffrey Chaucer’s *Canterbury Tales* and called “the world’s reigning male chorus” by *The New Yorker*, Chanticleer is now into their 37th season. Praised by the *San Francisco Chronicle* for their “tonal luxuriance and crisply etched clarity,” the ensemble is known around the world as “an orchestra of voices” for the seamless blend of its 12 male voices and its original interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. The ensemble returns to Cleveland with a new program, “The Gypsy in My Soul”—music that follows the journey of the wandering spirit and the yearning for love, safety, and belonging shared by all people. \$69–\$53, CMA members \$62–\$48.

Karel Paukert Back to give the Holtkamp a workout with Messiaen

Ragamala Dance Company and Rudresh Mahanthappa Wednesday, February 11, 7:30. This inspired new work freely moves between past and present, composition and improvisation, music and dance, delving into the concept of longing through the lens of recollection, appeal, and total surrender. Guided by the rich poems of Tamil Bhakti poet Andal, *Song of the Jasmine* embodies the spiritual and the sensual that are the lifeblood of the Indian psyche. Ragamala Dance's directors Aparna Ramaswamy and Raneer Ramaswamy collaborate with jazz saxophonist/composer Rudresh Mahanthappa. Heralded for his "roving intellect and a bladelike articulation" (*New York Times*), Mahanthappa heads a new ensemble that features Rez Abbasi (guitar), V. K. Raman (South Indian flute), Rajna Swaminathan (mridangam), and Anjna Swaminathan (violin) for a live soundscape of jazz and Carnatic music for Ragamala's five dancers. \$69-\$53, CMA members \$62-\$48.



Ragamala Dance Ancient meets contemporary



SPECIAL EVENT

International Association of Blacks in Dance (IABD)

Wednesday, January 21, 7:00

As part of its 27th annual conference and festival in Cleveland (January 21-25), IABD presents a showcase of local dance ensembles for the opening of the conference. Free and open to the public. For information visit iabdassociation.org.



CIM/CWRU joint music program

Wednesdays, January 7 and February 4, 6:00. Now in its fourth season, the popular series of monthly, hour-long concerts in the galleries features young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University's early & baroque music programs. Outstanding conservatory musicians present mixed programs of chamber music amidst the museum's collections for a unique and intimate experience. These concerts are free to all, and programs are announced week of the concert in the museum's web site.

Left: Chanticleer, CIM violist Gabrielle Skinner

THE NEXT BIG THINGS

TICKETS ETC.

New films from around the world. Unless noted, all movies will show in the Morley Lecture Hall and admission to each program is \$9; CMA members, seniors 65 & over, students \$7; or one CMA Film Series voucher.

Maidan Friday, January 2, 6:30. Directed by Sergei Loznitsa. The highs and lows of the 2013-14 civil uprising in Kiev, Ukraine, that led to the ouster of pro-Russian President Viktor Yanukovich are captured in a series of fixed master shots in this extraordinary document from the director of *My Joy* and *In the Fog*. "An impressive, bold treatment of a complex subject" —*Variety*. Cleveland premiere. (Ukraine/Netherlands, 2014, subtitles, 130 min.)

A SPECIAL EVENT!

Alix Kates Shulman in Person!

She's Beautiful When She's Angry Sunday, January 4, 1:30. Directed by Mary Dore. With Ellen Willis, Alix Kates Shulman, Rita Mae Brown, et al. Writer, activist, feminist icon, and Cleveland native Alix Kates Shulman (*Memoirs of an Ex-Prom Queen*) will answer questions after a screening of a lively new documentary that traces the early history of the modern women's movement (1966-71)—from the founding of NOW by ladies in hats and gloves to the emergence of more radical (and outrageous and contentious) factions of feminism. Cleveland premiere. Shown in Gartner Auditorium. (USA, 2014, 92 min.) *Special admission \$15; members, seniors, students \$12; no vouchers or passes.*

The Two Faces of January Wednesday, January 7, 7:00. Friday, January 9, 7:00. Directed by Hossein Amini. With Viggo Mortensen, Kirsten Dunst, and Oscar Isaac. This Hitchcockian adaptation of a Patricia Highsmith novel evokes the 1999 film version of her *The Talented Mr. Ripley*. Set in picturesque Greece and Turkey during the



Sagrada: The Mystery of Creation Gaudi virtuosity

1960s, the movie tells of a shady Athens tour guide who becomes involved with a wealthy and stylish American couple who have their own skeletons in the closet. "A gripping old-school suspense" —*Variety*. Cleveland theatrical premiere. (UK/France/USA, 2014, 96 min.)

Sagrada: The Mystery of Creation Friday, January 16, 7:00. Sunday, January 18, 1:30. Directed by Stefan Haupt. This new documentary celebrates Barcelona's iconic La Sagrada Família basilica, designed by visionary architect Antoni Gaudí in the late 19th century and still unfinished after 125 years. Cleveland premiere. (Switzerland, 2012, subtitles, 90 min.)



The Two Faces of January Hitchcockian holiday

Plot for Peace Sunday, January 25, 1:30. Directed by Carlos Agulló and Mandy Jacobson. This eye-opening new documentary uncovers the pivotal, heretofore secret role that a little-known French commodities trader played in the release of Nelson Mandela and the fall of apartheid. "A fascinating account of off-the-books diplomacy in the 1980s . . . Augments the historical record and is paced like a thriller" —*NY Times*. "Masterful . . . Enthralling" —*Village Voice*. Cleveland theatrical premiere. (South Africa, 2013, subtitles, 84 min.)

Smiling Through the Apocalypse

Wednesday, January 28, 7:00. Directed by Tom Hayes. With Peter Bogdanovich, Nora Ephron, Tom Wolfe, et al. *Esquire* magazine during the 1960s, and its fearless editor Harold Hayes, are examined—and lauded—in this new documentary by Hayes's son. "A memorable time capsule for those who miss the smart magazines that will never return" —*Hollywood Reporter*. Cleveland premiere. (USA, 2013, color, 99 min.)

POST-FILM DISCUSSION!

The Next Big Thing Wednesday, February 4, 7:00. Directed by Frank van den Engel. With Chuck Close, Jack Whitten, et al. This new documentary chronicles the drastic changes that super-rich collectors, the internet, and globalization have brought to the world of contemporary art, threatening the status of museums and critics as "tastemakers" and impacting artists, dealers, galleries, and art history itself. Reto Thüning, CMA's associate curator of contemporary art, will lead a post-film discussion. Cleveland premiere. (Netherlands/USA/Germany, 2014, in English, 57 min.)

Harlem Street Singer Friday, February 6, 7:00. Directed by Trevor Laurence and Simeon Hutner. A portrait of Reverend Gary Davis, the blind blues and gospel singer and guitarist who influenced Bob Dylan, Dave Van Ronk, and other folkies and rockers. Cleveland premiere. (USA, 2013, 76 min.)

Elektro Moskva Wednesday, February 18, 7:00. Directed by Elena Tikhonova and Dominik Spritzendorfer. Both wired and weird, this survey of Soviet-era electronic music and instruments offers a startling peek behind the now rusted Iron Curtain. Subjects range from Léon Theremin to the bizarre machines and singular synthesizers that were by-products of the KGB



She's Beautiful When She's Angry Alix Kates Shulman in person

and the Soviet military. "[A] droll and infectiously lively tribute to pioneers of futuristic sounds" –*Hollywood Reporter*. Cleveland premiere. (Austria, 2013, 89 min.)

Red Hollywood Friday, February 20, 6:45. Sunday, February 22, 1:30. Directed by Thom Andersen and Noël Burch. Recently re-edited and re-mastered, this revelatory 1996 essay film by two celebrated film scholars employs extensive film clips and original interviews to look afresh at the Hollywood blacklist era. The movie focuses not only on the writers and directors who were branded Communists, but also on their often ignored or denigrated films, and on the progressive ideas and attitudes they managed to insert in their pictures. "Socially committed filmmaking doesn't get any better than this" –*LA Times*. Cleveland premiere. (USA, 1996/2013, 120 min.)

DECONSTRUCTING THE BEATLES III

Scott Freiman, who wowed Clevelanders in 2012 and 2013 with his unique programs on the Beatles, returns February 13–15 with a brand-new show and expanded editions of two previous ones. All have rare audio and video clips. Each program \$18; CMA members, seniors 65 & over, and students \$14; no passes or vouchers. Weekend pass (all three programs) \$45; CMA members, seniors, and students \$35. Gartner Auditorium.

Say the Word: Deconstructing Rubber Soul Friday, February 13, 6:30. In October 1965 the Beatles were faced with an impossible task—produce a new album of original music for a Christmas release. Within a month, the band had emerged with one of their most beloved albums, *Rubber Soul*. This all-new presentation recounts its creation, telling the stories behind such classic tracks as "Norwegian Wood," "In My Life," and "Nowhere Man." Multimedia. Approx. 120 min.



Deconstructing Sgt. Pepper (expanded edition) Saturday, February 14, 1:30. Freiman looks at the Beatles' seminal 1967 album from multiple angles, using unreleased recordings to examine the construction of songs from the first take to the final version. This expanded lecture is an hour longer than the one he presented in 2012. Multimedia. Approx. 180 min.

Looking Through a Glass Onion: Deconstructing The Beatles' "White Album" (expanded edition) Sunday, February 15, 1:30. An hour longer than the version presented in 2012, this talk finds Freiman taking an in-depth look at the creation of the bestselling 1968 two-LP set *The Beatles* (commonly known as the "White Album"), tracing the creation of some of the band's greatest songs during one of their most eventful and tumultuous years. Multimedia. Approx. 180 min.

F FOR FABULOUS: FIVE FILMS FOR ORSON WELLES'S CENTENARY



F is for Fake
Fantastic frauds

Born in 1915 in Kenosha, Wisconsin, producer/director/writer/actor Orson Welles revolutionized movies, radio, and the theater. One hundred years later, he remains a larger-than-life figure who is still regarded by many as the greatest film director who ever lived. We commemorate his centennial year with five of his best known masterpieces, all projected from 35mm film in the Morley Lecture Hall. Admission to each program is \$10; CMA members, seniors 65 & over, students \$8; no vouchers or passes.

Citizen Kane Sunday, January 11, 1:30. Wednesday, January 14, 6:45. Welles's film debut is a flamboyant account of the rise and fall of a mysterious newspaper tycoon (loosely based on William Randolph Hearst). Was for decades voted the best film of all time. (USA, 1941, 119 min.)

The Magnificent Ambersons Wednesday, January 21, 7:00. Friday, January 23, 7:00. With Tim Holt, Joseph Cotten, and Agnes Moorehead. Welles's sublime follow-up to *Citizen Kane* is a lyrical, poignant account of the decline of a great Midwestern family at the turn of the 20th century. Music by Bernard Herrmann. (USA, 1942, 88 min.)

The Lady from Shanghai Friday, January 30, 7:00. Sunday, February 1, 1:30. With Welles, Rita Hayworth, and Everett Sloane. In this head-spinning film noir, an Irish adventurer becomes a pawn in an elaborate murder scheme involving a crippled lawyer and his blindingly beautiful wife. (USA, 1948, 87 min.)

The Magnificent Ambersons Baroque and broke

Touch of Evil Sunday, February 8, 1:30. Wednesday, February 11, 6:45. With Charlton Heston, Janet Leigh, and Welles. A corrupt, corpulent cop locks horns with a Mexican narcotics agent in this lurid tale of drugs, kidnapping, and murder in a sleazy American border town. Restored version. (USA, 1958/98, 112 min.)

F for Fake Wednesday, February 25, 7:00. Friday, February 27, 7:00. This dazzling, dizzying discourse on fakes, forgeries, and frauds from a master of legerdemain encompasses Elmyr de Hory's masterful faux paintings, Clifford Irving's hoax biography of Howard Hughes, Welles's own *War of the Worlds* broadcast, and more. (France/Iran/W. Germany, 1975, 85 min.)



MARTIN LUTHER KING JR. DAY



Seek Happiness for Others: Celebrating the Life of Dr. Martin

Luther King Jr. Monday, January 19, 11:00–4:00. Visitors of all ages are invited to participate in a day filled with activities honoring the life and legacy of Dr. Martin Luther King Jr. Give back to the community through our service-oriented family art projects. Enjoy gallery activities, Art Stories, Art Cart, live performances in the atrium, and a special viewing in Gartner Auditorium of *Hate Crimes in the Heartland* followed by a panel discussion. Don't miss this opportunity to honor Dr. King by giving back to others in the museum's community spaces. Free to all!

IN THE GALLERIES

Guided Tours NEW TIME! 1:00 daily, plus Tuesdays at 11:00 and Saturday and Sunday at 2:00. Join a CMA-trained volunteer docent and explore the permanent collections and non-ticketed exhibitions. Tours and topics selected by each docent (see clevelandart.org). Depart from the info desk. Free.

Docent-led tours for the upcoming *Senufo* exhibition begin March 1; check clevelandart.org for details.

Art in the Afternoon Second Wednesday of every month, 1:15. Docent-led conversations in the galleries for audiences with memory loss; designed to lift the spirits, engage the mind, and provide a social experience. Free, but pre-registration required; call 216-231-1482.

Art Bites Get some food for thought with Art Bites! These bite-size talks are unique explorations of the galleries inspired by your favorite books, television shows, and more, all in 30 minutes or less. Meet in the atrium.

Mr. Selfridge Thursday, January 15, 12:30 and Friday, January 16, 6:00. Enjoy works from the time period of the PBS series *Mr. Selfridge*—including pieces that Harry Gordon Selfridge might have carried in his store!

Cleveland Voices Thursday, February 19, 12:30 and Friday, February 20 6:00. Guest speaker Mordecai Cargill of Cleveland Neighborhood Promise discusses how black creativity proclaims that black lives matter. Art that captures the mundane and ordinary aspects of black life asserts an idea that should go without saying: we (black people) are just like everybody else.

Inside Scoop: The Armor Court
January 21, 6:00. Now on view in the Armor Court are loans of arms and armor from Kunsthistorisches Museum in Vienna. Discover how the museum brought these works to Cleveland with Amanda Mikolic, curatorial assistant for medieval art. Free. Meet in the atrium.

The loaned armor exhibit was made possible by a gift from the Jack, Joseph, and Morton Mandel Foundation.

STROLLER TOURS

NEW DATE ADDED!

Second and third Wednesdays, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby lends his or her opinion with a coo or a cry. Tours limited to 10 pairs. Free; register through the ticket center. Meet in the atrium.

Dreamers January 14 and 21

The Art of the Dance February 11
and 18

Black and White March 11 and 18

BOTTOM CENTER**Little Red Book**

#237 (detail)
1975. Andy Warhol (American, 1928–1987). Book containing 15 continuous-tone instant photographic prints (Polaroid Type 108); 14 x 8.9 cm. Gift of the Andy Warhol Foundation for the Visual Arts, Inc. 2013.108. © 2014 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), NY

Portraits of Ryoichi Yoshimura and Ryoichi 1999.

Patrick Nagatani (American, b. 1945). Toned gelatin silver prints. Gift of George Stephanopoulos 2011.287

Art Cart Select Sundays, 1:00–3:00. Wearing gloves and guided by the Art to Go team, enjoy a rare opportunity to touch specially selected genuine works of art in an informal, intergenerational, and self-directed format. Group sessions can be arranged for a fee. Call 216-707-2467.

Art of the Alphabet Sunday, January 11, 1:00–3:00. With writing we transmit knowledge over distance and time, preserve stories and traditions, and share information with people all over the globe. It all began with a drawing! Discover the relationship between image and text, the many changes that have affected writing in the 21st century, and the ties between writing, society, artistic innovation, and technology.

Artists of Our Region Monday, Martin Luther King Jr. Day, January 19, 1:00–3:00. Explore the artworks and learn about the lives and careers of local 20th-century artists, who created and nurtured Cleveland's cultural institutions including the Cleveland Institute of Art, Karamu House, Cowan Pottery Studio, and the Cleveland Museum of Art—all critically important to the community then and now.

Africa: Art from West and Central Africa Sunday, February 8, 1:00–3:00. Touch wood sculptures, textiles, and metalwork—all considered not only beautiful but possessing spiritual powers—and feel an intimate connection to the peoples from three major art-producing cultures: the Yoruba, Asante, and Kuba.

Make & Take: Craft with Style Second Wednesday of every month, 5:30–8:00. Drop in and join others in the atrium and participate in simple craft projects. Learn new techniques and grab a drink! Suggested donation \$5.

Decorative Boxes January 14

Linocut Stamp Making February 11

Art to Inspire Your Writing Saturday, January 10, 10:00–5:00. In this one-day workshop, writers will use the museum's collections for inspiration and reflection. Led by Ginny Taylor, certified journal instructor and creative writing instructor at Hiram College, this unique experience will include visits to the galleries, directed exercises, examples from literature, and plenty of space for individual writing time. By the end of the day, writers will be invited to share their words celebrating how art inspires their poetry, nonfiction, fiction, drama, and other forms of literature. Writers of all levels welcome! Registration required. \$95, CMA members \$75.

Meditation in the Galleries Saturday, January 10, 11:00. Start your weekend with guided meditation led by Buddhist nun Ani Palmo Rybicki of the Songtsen Gampo Buddhist Center. Free; meet in gallery 247 (glass box, west wing).

Art and Fiction Book Club: *The Carpet Makers* by Andreas Eschbach 3 Wednesdays, January 14, 21, and 28, 1:30–2:45. This science fiction novel explores the mystery of a world on which the entire economy circulates around the production of hair carpets—intricately detailed works of art which take an entire lifetime to create. In addition to discussing the book, the group will compare Eschbach's fictional textiles with real-world art by learning about contemporary textile techniques and visiting the current textile installations in the museum's galleries.

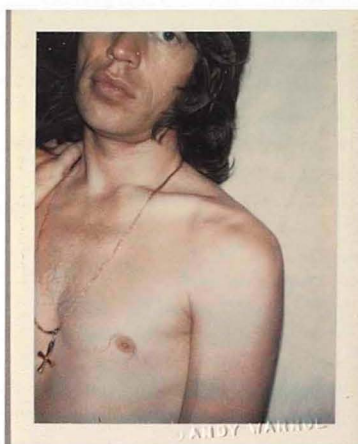
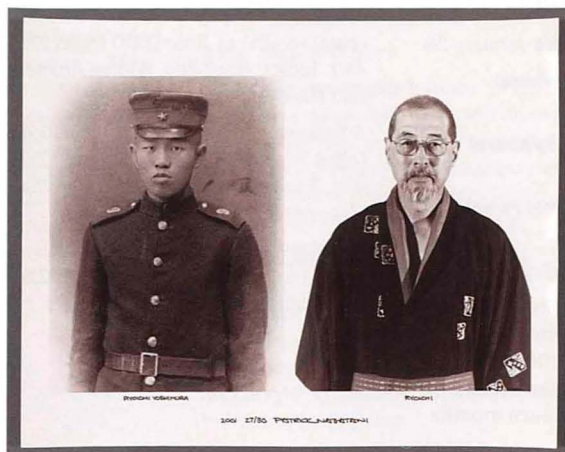
Meeting quarterly, the Art and Fiction Book Club explores each reading selection through lectures, gallery talks, and a discussion group led by educators, curators, and experts.

Participants purchase the book on their own. \$40, CMA members \$30. For tickets, call 1-888-CMA-0033 or visit tickets.clevelandart.org.

Fun and Games: Totally Tubular Trivia Night Friday, January 16, 7:00, north court lobby. Are your favorite fashion accessories headbands, leg warmers, and Jellies? Do you like totally love neon, glitter, and big hair? Rock out to Madonna, Michael, and Prince? Take your love of the bodacious '80s to the max with rad questions and gnarly clues inspired by choice works of art from the collection in the museum's first-ever trivia night! Suggested donation \$5.

SEMINAR

From Daguerreotype to Digital 4 Sundays, starting January 4, 12:30–2:00. Taught by Gary D. Sampson, PhD, professor of art and design history and chair of liberal arts at the Cleveland Institute of Art, and adjunct in art history and art at Case Western Reserve University. Who were the inventors of photography? Did everyone think photography could be "art" during the medium's formative years? Explore the development and related concepts of photography from its origins to the present day. Sessions include lectures and visits to museum galleries, including the exhibitions *Forbidden Games* and *Constructed Identities*. \$95, CMA members \$75. Register through the ticket center.



LECTURES

Select lectures are ticketed. Call the ticket center at 216-421-7350 or visit clevelandart.org.

Contemporary Artists Lecture

Series: Adam Broomberg & Oliver Chanarin

Saturday, February 7, 2:00.

Learn about the recent work and current projects of the London-based artists whose collaborative projects use the book form, photography, video, and installation art to explore political conflict, violence, and the ramifications of image-making. Past exhibitions include shows at the Museum of Modern Art, Tate Britain, Tate Liverpool, Gwangju Biennale, Stedelijk Museum, and New York's International Center of Photography. They won the ICP Infinity Award 2014 for their book *Holy Bible*, and the Deutsche Börse Photography Prize in 2013 for earlier, equally provocative undertakings.

Peering Beyond the Frame: A

Refreshed Look at Arts of Senufo-

Speaking Communities Sunday, February 22, 2:00. A mid-20th-century photo may suggest an origin for a group of sculptures. But how much can a photograph really say about how, why, or by whom the sculptures it depicts were made? Peering beyond the picture frame reveals how little we know about the exact circumstances surrounding the photo's making or the people who originally created, used, or circulated the sculptures shown in it. Marking the opening of *Senufo: Art and Identity in West Africa*, Susan Elizabeth Gagliardi looks into historical dynamism, localized contexts, individual agency, and aesthetic concerns contributing to and shaped by art's production and reception.

An Artful Deception Saturday, February 28, 2:00. Politicians, con men, and movie stars are in the identity assembly business. Artists, photographers, and filmmakers are in the image making business. In this talk, artist Josh Gosfield tells the tale of how he commandeered the tools of identity assembly to fabricate the life story of Gigi Gaston, the Black Flower, a '60s French pop star who never existed. (Meet Gigi in *Constructed Identities*, on view in the photography gallery through April 26.) Free.

SECOND SUNDAYS

Second Sundays, 11:00–4:00. Bring your family to the Cleveland Museum of Art on the second Sunday of every month for a variety of family-friendly activities including art-making, Art Stories, Art Cart, scavenger hunts, and more—no two Sundays are the same!

Traveling through Time

January 11. Go back in time and take snapshots with your family, decorate a luggage tag for your suitcase or backpack, and turn recycled materials into a clock. Play a time travel game in the galleries, and explore the museum's collection through Art Stories and Art Cart.

African Adventures February 8. Create your own masterpiece inspired by African textiles, use the patterns and colors of African art as an inspiration for wearable creations, and experience the museum's collection through scavenger hunts, Art Stories, and Art Cart.

ART STORIES

Thursdays, 10:30–11:00. Join us in Studio Play for this weekly storytime that combines children's books, CMA artworks, and hands-on activities. Designed for children ages 2 to 5 and their favorite grown-up. Free; preregistration encouraged. Space is limited. Register through the ticket center.

Brr! Winter

January 8

Follow the Line

January 15

Color Splash!

January 22

Strike a Pose: Sculpture

January 29

Circles, Circles Everywhere!

February 5

Squares, Squares Everywhere!

February 12

Triangles, Triangles Everywhere!

February 19

Lost and Found

February 26

Can't get enough Art Stories? Read, look, and play with us on Second Sundays at 11:30 and 1:00 as we take Art Stories into the galleries; topics and locations listed in each month's program.

FAMILY GAME NIGHT

World Games 2015 Friday, February 20, 5:30–8:00. Shake off the winter blues—come play at CMA! We'll travel around the world without leaving the museum. Play games and solve scavenger hunts that will challenge any age. Expect super-sized fun in the atrium and, as always, family-friendly competition. Join us for our time-traveling puzzles, and you're sure to win a prize! \$24 per family, CMA members \$20. \$25 day of event. Register through the ticket center.

MY VERY FIRST ART CLASS

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this program that combines art-making, storytelling, movement, and play. January and February: one adult/child pair \$65, CMA members \$55. March: one adult/child pair \$50, CMA members \$45. Limit 9 pairs. Additional child \$24. Register through the ticket center.

4 Fridays, January 9–30, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Big/Little*, *Winter*, *Animals*, and *Build It*.

4 Fridays, February 6–27, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *Cities*, *Hearts*, *Then What Happened*, and *Dance*.

3 Fridays, March 6–20, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½). Topics: *123*, *Pattern*, and *Hats*.



Fake ID Lecturer
Josh Gosfield
reconstructs Gigi.

MUSEUM ART CLASSES FOR CHILDREN AND TEENS

Kids Registration

216-421-7350 or in person. More information: familyyouthinfo@clevelandart.org or 216-707-2182.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

6 Saturdays, January 17–February 21, 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits our galleries every week then experiments with different techniques based on the masterpieces they've discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings only. Four hands are better than two! Parents and children learn together while creating all kinds of art inspired by gallery visits. Limit 12 pairs.

Mini-Masters: Shapes (ages 4–5) Children discover geometric and organic shapes in artwork in our galleries. Back in the classroom, they'll make creative shapes from paper, fabric, paint, and who knows what else?

Buzz, Flutter, Slither, and Claw (ages 5–6) Can you find animals, birds, and bugs in our galleries? Come and explore with us and then create these creatures out of all kinds of art materials.

Experiments with Art (ages 6–8) Artists learn by experimenting with lots of different materials. We'll look at some in our galleries and then practice with metal foil, various kinds of paint, papier-mâché, and others.

Time Travelers (ages 8–10) Travel the world through our galleries, and learn about ancient cultures like Egypt and Greece, the Middle Ages, and the Americas. What was different? What's the same? After our gallery travels we'll make our own art from fabric, paint, clay, and more.

Start with the Basics 2 (ages 10–12) We'll build upon the basics and learn more about line, shape, color, and pattern by practicing. Practice makes perfect with paint, graphite and colored pencil, charcoal, and printmaking.

Painting Studio for Teens (ages 13–17) Mornings, or sign up for the all-day workshop! Using works in our collection, students focus on different styles and techniques in watercolor and acrylic. (Lunch on your own in the building.) See pricing.

Claymation: Bring Art to Life! (ages 11 and up) Mornings only. Create characters from armatures and polymer clay to populate and bring CMA images to life. Write your own story with these images as the stage. Then use still cameras with our editing equipment to produce stop-motion animation shorts. Limit 10.

FEES AND REGISTRATION

Most classes \$84, CMA members \$72. Art for Parent and Child \$96/\$84. Claymation \$150/\$125. Teen Painting Studio \$84/\$72 morning or \$150/\$125 all-day. Registration for all studios is on a first-come, first-served basis. Register through the ticket center: 216-421-7350. There is a \$10 late fee per order beginning one week before class starts.

SAVE THE DATES!

Spring Session

6 Saturdays, March 14–April 25 (no class April 4), 10:00–11:30 or 1:00–2:30. Member registration begins February 1, general registration on February 16.

Summer Sessions

4 Saturdays, July 11–August 1, 10:00–11:30 or 1:00–2:30.

8 weekdays, Tuesdays and Thursdays, July 7–30, 10:00–11:30.

ART TOGETHER

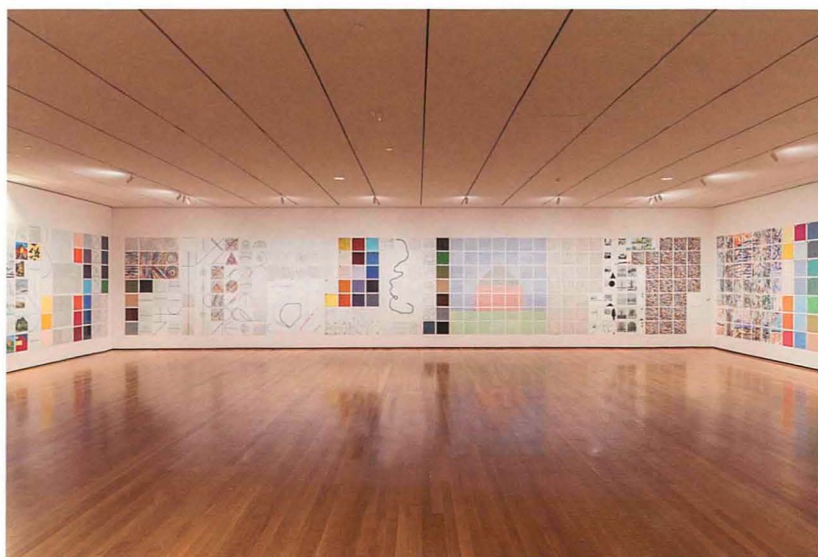
Art Together is about families making, sharing, and having fun together in the galleries and in the classroom. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Painted Landscapes Sunday, January 25, 1:00–3:30. CMA masterpiece *Twilight in the Wilderness* by Frederic Edwin Church is the inspiration for this workshop. We'll learn various watercolor techniques and use them to capture the beauty of the natural world in painted landscapes. Adult/child pair \$36, CMA members \$30; each additional person \$10.

Contemporary Printmaking Patterns

Sunday, February 8, 1:00–3:30. Jennifer Bartlett's *Epic Systems* is our inspiration. Working with linoleum blocks that we will carve and print ourselves, we'll experiment with color, shape, and repeating pattern. Adult/child pair \$36, CMA members \$30; each additional person \$10. Member registration begins January 1, general registration January 15.

Rhapsody (detail, installation view), 1975–76. Jennifer Bartlett (American, b. 1941). Enamel on steel plates; 228.6 x 4,663.4 cm. The Museum of Modern Art, Gift of Edward R. Broida 650.2005. © 2014 Jennifer Bartlett. Photo: The Cleveland Museum of Art





ADULT STUDIOS

Adult Registration **216-421-7350**

or in person.

More information:
adultstudios@
clevelandart.org or
216-707-2488. Supply lists available at the ticket center.

Cancellation Policy

Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued anytime before the beginning of the session. After the first class, consideration will be given to refunds on an individual basis.

Learn from artists in informal studios with individual attention. All watercolor classes meet at the museum in the winter months. Registration in person or call the ticket center at 216-421-7350. For more information e-mail adultstudios@clevelandart.org. Supply lists available at the ticket center.

Painting for Beginners: Oil and Acrylic 8 Tuesdays, January 6–February 24, 10:00–12:30. Instructor: Susan Gray Bé. Balance and contrast color, tonal relationships, pattern, texture, and form while building confidence with brushwork. Warm and cool colors, wet-into-wet blending, glazing, color mixing, and palette organization will be the knowledge base for the beginner. \$195, CMA members \$150. Bring your own supplies or buy them from the instructor for \$80.

Introduction to Drawing 8 Tuesdays, January 6–February 24, 1:00–3:30. Instructor: Darius Steward. Here's a great place to start while building your confidence. Beginners learn simple yet effective drawing techniques using basic graphite and conté crayon on paper. \$202, CMA members \$155. Bring your own or CMA provides basic supplies.

Drawing in the Galleries 8 Wednesdays, January 7–February 25, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Sculpture and paintings throughout the museum inspire drawing in charcoal and various pencils, including conté pencil. All skill levels welcome. See light as contrasting shape while adding structure and detail with line, tone, and color. High school students needing observation work for college admission are always welcome. \$202, CMA members \$155. All supplies provided.

Composition in Oil 8 Fridays, January 9–February 27, 10:00–12:30 or 6:00–8:30. Instructor: Susan Gray Bé. Aesthetic expression emerges as compositions are refined with contrasting color, pattern, tone, and line. Charcoal drawing on the first day leads to underpainting, wet-on-wet blending, and glazing. Geared to all levels. High school students are welcome. \$213, CMA members \$165. Price includes model fee. Bring your own supplies or buy for \$80.

Lots More Mosaic and Tile 6 Thursdays, January 15–February 26 (no class on January 29), 9:30–12:30. Instructor: George Woideck. Classes held at Laurel School's Butler Campus, 7420 Fairmount Rd. A continuation of the popular hands-on course that created projects inspired by Ottoman, Byzantine, and Spanish art. Perfect for new students and a further exploration for those returning. Students will complete several projects including Moorish ceramic tiles and glass tile mosaics. Register at www.cwru.edu/lifelonglearning or call 216-368-2090. \$260. Supplies are included in the registration fee.

Printmaking 3 Sundays, January 18–February 1, 1:00–3:30. Instructor: Cliff Novak. Explore three classic printmaking processes using a beautiful vintage printing press: styrofoam/linoleum prints, monoprints, and embossing. \$80, CMA members \$70. Price includes supply fee.

Introduction to Painting 6 Wednesdays, January 21–February 25, 10:00–12:30. Instructor: Cliff Novak. Learn simple painting techniques with acrylic paints. Still-life objects serve as inspiration for this low-pressure course. \$150, CMA members \$120. Supply list at the ticket center.

Watercolor 8 Wednesdays, January 21–March 11, 10:00–12:30. Instructor: Jesse Rhinehart. Learn advanced color mixing and composition in a relaxed atmosphere. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Watercolor in the Evening 8 Wednesdays, January 21–March 11, 6:00–8:30. Instructor: Jesse Rhinehart. Relax and unwind after work. Learn about color mixing and basic composition. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Beginning Watercolor 8 Thursdays, January 22–March 12, 10:00–12:30. Instructor: Jesse Rhinehart. Beginners will be given a comprehensive approach to watercolor. All levels welcome. Class held at the museum. \$195, CMA members \$155. Paper provided. Materials discussed at first class.

Gesture Drawing in the Atrium and Galleries 3 Sundays, February 15–March 1, 12:30–3:00. Instructor: Susan Gray Bé. Experience the brilliant light of the Ames Family Atrium while drawing a live model. Other afternoons will be spent in the galleries. \$95, CMA members \$85. Includes model fee for one session. All supplies provided.

NEW CMA App for the *Senufo*

Exhibition Take a tour of the *Senufo: Art and Identity in West Africa* exhibition with the curators, hear from African art scholars, and watch video from West Africa, including interviews with Senufo artists—all on your iPhone. Beginning January 2015 you will be able to download this new, FREE app from the iTunes app store (available for iPhone and iPod Touch). The app will provide information about the exhibition, including a preview video, until you are ready to visit the museum. When you (with your device) arrive at the museum the tour and videos will be ready to view. Or you can borrow a pre-loaded device at the exhibition entrance.

Art to Go See and touch amazing works of art from the museum's distinctive Education Art Collection at your school, library, community center, or other site. Full information at clevelandart.org or call 216-707-2467.

Educators' Night Out: STEAM Session

Wednesday, February 4, 6:00–7:30. How can the CMA collection support science, technology, engineering, and math? Discover connections between art and STEM. A cash bar will be available, and your first drink is on us! Fee includes teaching materials. \$5, TRC Advantage members free.

Early Childhood Educator Workshop: Early Literacy through Art and Storytelling

Saturday, March 7, 10:00–1:00. Step Up To Quality-approved. Designed for pre-K through first grade educators, but all are welcome. Register by March 1. \$25, TRC Advantage members \$20.

TRC to Go—Professional development comes to you! The TRC offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that CMA can support curriculum across all subject areas and grade levels.

Teacher Resource Center Advantage

Join TRC Advantage to check out thematic teaching kits, receive discounts on workshops, create a customized curriculum plan for your classroom, and more! Individual and school benefit levels are available.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Dale Hilton (216-707-2491 or dhilton@clevelandart.org) or Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.

More info: clevelandart.org/learn/



Parade the Circle Leadership Workshops

The 26th annual Parade the Circle is Saturday, June 13. Free training workshops in parade skills for leaders of school or community groups help you plan your parade ensemble. Workshops at the parade studio begin March 10. For more information and a schedule, contact Nan Eisenberg at 216-707-2483 or commartsinfo@clevelandart.org. Public workshops at the museum begin May 8.

Photoshop for Fun Thursday, January 22, 10:00–3:00. CMA Green Room. Bring your computer or tablet loaded with software and photographs and discuss how to alter, enhance, and enlarge images. Learn about sending photos out to be printed and some alternative printing materials. As a graphic designer, Mary Ann Tipple has technical skills to share. She has made a career of printing her family—and some “found” relatives—on quilts, which can be found in the Thomas and Walsh collections as well as the Zanesville Museum of Art. \$35, TAA members \$20. Reservations: Mary Ann Tipple, 440-327-8087 or tip060@windstream.net.

Museum members may audit CWRU art history classes for \$200. Classes run January 12 to April 27. Call the ticket center to register at 216-421-7350 or visit clevelandart.org.

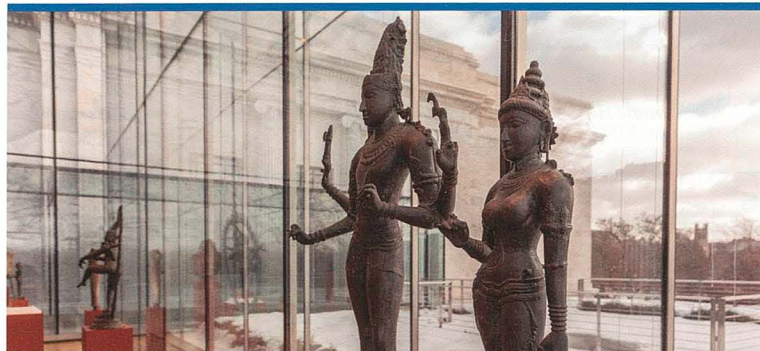
ARTH 226 Greek and Roman Sculpture Tuesdays and Thursdays, 10:00–11:15. Professor Maggie Popkin.

ARTH 203 The Arts of Asia Tuesdays and Thursdays, 2:45–4:00. Professor Noelle Giuffrida.

Art Crew Characters based on objects in the museum's permanent collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$60/hour with a two-hour minimum for each character and handler. Contact Stefanie Taub at 216-707-2487 or commartsinfo@clevelandart.org.

My Personal Silk Road Friday, February 20, 7:00. Artist Liz Burgess shares the evolution of her relationship with the Bombyx mori silkworm. \$5 at the door, free for TAA members and full-time students.

COLLECTORS CIRCLE



THANKS

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the Gallery One corridor. During January and February we proudly acknowledge the annual support of the following donors:

Harold Sam and Clare Minoff
Mr. John C. Morley
Scott C. Mueller
Mr. and Mrs. Stephen E. Myers
Lucia S. Nash
Jane Baker Nord
Mr. and Mrs. William J. O'Neill Jr.
Jane and Jon Outcalt

MIX

MIX: Story Friday, January 2, 5:00–9:00. Discover two unique narrative exhibitions, *Jacob Lawrence: The Toussaint L'Ouverture Series* and *Epic Systems: Three Monumental Paintings by Jennifer Bartlett*. Revel in the captivating art of storytelling. CMA members FREE.

MIX: Soul Friday, February 6, 5:00–9:00. Celebrate soul music's funky rhythms and Cleveland's quiet contribution to the soul scene. CMA members FREE.

SEE IT FIRST

Preview Days for *Senufo: Art and Identity in West Africa* Friday, February 20 and Saturday, February 21. Members enjoy a special preview of the exhibition.

LEGACY SOCIETY



Every November, we celebrate members of the museum's distinguished Legacy Society with a special luncheon and presentation. All Legacy Society members have included the museum in their estate plan and have designated a specific area of interest they wish to support, such as education, the library, exhibitions, or essential operating support. This

commitment may take the form of a bequest, a charitable trust or a charitable gift annuity, or designating the museum as the beneficiary of a life insurance policy or retirement assets.

If you qualify for membership or would like more information, please contact director of development Diane Strachan, CFRE, at 216-707-2585 or dstrachan@clevelandart.org.



Volunteer and Donor Legacy Society donor and longtime volunteer Patricia Dolak and Diane Strachan, director of development, share a moment together at the November 3, 2014, Legacy Society Luncheon.

JANUARY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
				1 Museum closed	2 Guided Tour 1:00 Film 6:30 <i>Maidan</i> \$	3 Guided Tour 1:00 & 2:00
4 Seminar begins 12:30-2:00 <i>From Daguerreotype to Digital</i> RS Guided Tour 1:00 & 2:00 Film 1:30 <i>She's Beautiful When She's Angry</i> \$	5 Museum closed	6 Adult Studios begin 10:00 <i>Painting for Beginners</i> ; 1:00 <i>Intro to Drawing</i> RS Guided Tour 11:00 & 1:00	7 Adult Studio begins 10:00 or 6:00 <i>Drawing in the Galleries</i> RS Guided Tour 1:00 Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 7:00 <i>The Two Faces of January</i> \$	8 Art Stories 10:30-11:00 <i>Brr! Winter</i> R Guided Tour 1:00	9 Class begins 10:00-10:45 or 11:15-12:00 <i>My Very First Art Class</i> RS Adult Studio begins 10:00 or 6:00 <i>Composition in Oil</i> RS Guided Tour 1:00 Film 7:00 <i>The Two Faces of January</i> \$	10 Display 10:00-5:00 <i>Intonarumori</i> Workshop 10:00-5:00 <i>Art to Inspire Your Writing</i> RS Meditation in the Galleries 11:00 Guided Tour 1:00 & 2:00
11 Display 10:00-5:00 <i>Intonarumori</i> Second Sundays 11:00-4:00 <i>Traveling through Time</i> Guided Tour 1:00 & 2:00 Art Cart 1:00-3:00 <i>Art of the Alphabet</i> Film 1:30 <i>Citizen Kane</i> \$ <i>Citizen Kane</i> Yellow journalism in black-and-white	12 Museum closed	13 Guided Tour 11:00 & 1:00	14 Display 10:00-9:00 <i>Intonarumori</i> Stroller Tour 10:30-11:30 <i>Dreamers</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Art and Fiction Book Club begins 1:30-2:45 <i>The Carpet Makers</i> RS Make & Take: Craft with Style 5:30-8:00 <i>Decorative Boxes</i> \$ Film 6:45 <i>Citizen Kane</i> \$	15 Adult Studio begins 9:30 <i>Tile Mosaic</i> RS Display 10:00-5:00 <i>Intonarumori</i> Art Stories 10:30-11:00 <i>Follow the Line</i> R Art Bites 12:30 Guided Tour 1:00	16 Guided Tour 1:00 Art Bites 6:00 Fun and Games 7:00 <i>Totally Tubular Trivia Night</i> Film 7:00 <i>Sagrada: The Mystery of Creation</i> \$ Performance 7:30 <i>Intonarumori</i> \$	17 Class begins 10:00-11:30 or 1:00-2:30 <i>Art Classes for Children and Teens</i> RS Guided Tour 1:00 & 2:00
18 Adult Studio begins 1:00 <i>Printmaking</i> RS Guided Tour 1:00 & 2:00 Film 1:30 <i>Sagrada: The Mystery of Creation</i> \$	19 Seek Happiness for Others: Celebrating the Life of MLK Jr. 11:00-4:00 Guided Tour 1:00 Art Cart 1:00-3:00 <i>Artists of Our Region</i> Film 2:00 <i>Hate Crimes in the Heartland</i>	20 Guided Tour 11:00 & 1:00	21 Adult Studios begin 10:00 <i>Watercolor; Intro to Painting</i> ; 6:00 <i>Watercolor in the Evening</i> RS Stroller Tour 10:30-11:30 <i>Dreamers</i> R Guided Tour 1:00 Gallery Talk 6:00 <i>Inside Scoop: The Armor Court</i> Film 7:00 <i>The Magnificent Ambersons</i> \$ Performance 7:00 <i>International Association of Blacks in Dance</i>	22 Adult Studio begins 10:00 <i>Beginning Watercolor</i> RS Art Stories 10:30-11:00 <i>Color Splash!</i> R Guided Tour 1:00	23 Guided Tour 1:00 Film 7:00 <i>The Magnificent Ambersons</i> \$	24 Guided Tour 1:00 & 2:00
25 Guided Tour 1:00 & 2:00 Art Together 1:00-3:30 <i>Painted Landscapes</i> RS Film 1:30 <i>Plot for Peace</i> \$ Performance 2:00 <i>Karel Paukert</i>	26 Museum closed	27 Guided Tour 11:00 & 1:00	28 Guided Tour 1:00 Film 7:00 <i>Smiling Through the Apocalypse</i> \$	29 Art Stories 10:30-11:00 <i>Strike a Pose: Sculpture</i> R Guided Tour 1:00	30 Guided Tour 1:00 Film 7:00 <i>The Lady from Shanghai</i> \$ Performance 7:30 <i>Chanticleer</i> \$	31 Guided Tour 1:00 & 2:00

\$ Admission fee

R Reservation required

T Free tour ticket required

M Members only

FEBRUARY

SUN 10-5	MON closed	TUE 10-5	WED 10-9	THU 10-5	FRI 10-9	SAT 10-5
1 Member Registration begins <i>Spring Art Classes for Children and Teens</i> RS Guided Tour 1:00 & 2:00 Film 1:30 <i>The Lady from Shanghai</i> \$	2 Museum closed	3 Guided Tour 11:00 & 1:00	4 Guided Tour 1:00 Educators' Night Out 6:00-7:30 <i>STEAM Session</i> RS Gallery Concert 6:00 <i>CIM/CWRU Joint Music Program</i> Film 7:00 <i>The Next Big Thing</i> \$	5 Art Stories 10:30-11:00 <i>Circles, Circles Everywhere!</i> R Guided Tour 1:00	6 Class begins 10:00-10:45 or 11:15-12:00 <i>My Very First Art Class</i> RS Guided Tour 1:00 Film 7:00 <i>Harlem Street Singer</i> \$	7 Guided Tour 1:00 & 2:00 Lecture 2:00 <i>Adam Broomberg & Oliver Chanarin</i>
8 Second Sundays 11:00-4:00 <i>African Adventures</i> Guided Tour 1:00 & 2:00 Art Together 1:00-3:30 <i>Contemporary Printmaking Patterns</i> RS Art Cart 1:00-3:00 <i>Africa: Art from West and Central Africa</i> Film 1:30 <i>Touch of Evil</i> \$	9 Museum closed	10 Guided Tour 11:00 & 1:00	11 Stroller Tour 10:30-11:30 <i>Art of the Dance</i> R Guided Tour 1:00 Art in the Afternoon 1:15 R Make & Take 5:30-8:00 <i>Linocut Stamp Making</i> \$ Films 6:45 <i>Touch of Evil</i> \$ Performance 7:30 <i>Ragamala Dance Company</i> \$	12 Art Stories 10:30-11:00 <i>Squares, Squares Everywhere!</i> R Guided Tour 1:00	13 Guided Tour 1:00 Film 6:30 Scott Freiman presents <i>Say the Word: Deconstructing Rubber Soul</i> \$	14 Guided Tour 1:00 & 2:00 Film 1:30 Scott Freiman presents <i>Deconstructing Sgt. Pepper</i> (expanded edition) \$
15 Adult Studio begins 2:30 <i>Gesture Drawing</i> RS Guided Tour 1:00 & 2:00 Film 1:30 Scott Freiman presents <i>Looking Through a Glass Onion: Deconstructing The Beatles' "White Album"</i> (expanded edition) \$	16 Museum closed	17 Guided Tour 11:00 & 1:00	18 Stroller Tour 10:30-11:30 <i>Art of the Dance</i> R Guided Tour 1:00 Film 7:00 <i>Elektra Moskva</i> \$	19 Art Stories 10:30-11:00 <i>Triangles, Triangles Everywhere!</i> R Art Bites 12:30 Guided Tour 1:00	20 Member Preview Day <i>Senufo</i> T Guided Tour 1:00 Family Game Night 5:30-8:00 <i>World Games 2015</i> \$ Art Bites 6:00 Film 6:45 <i>Red Hollywood</i> \$	21 Member Preview Day <i>Senufo</i> T Guided Tour 1:00 & 2:00
22 Guided Tour 1:00 & 2:00 Film 1:30 <i>Red Hollywood</i> \$ Lecture 2:00 <i>Senufo Opening Day Lecture</i>	23 Museum closed	24 Guided Tour 11:00 & 1:00	25 Guided Tour 1:00 Film 7:00 <i>F for Fake</i> \$	26 Art Stories 10:30-11:00 <i>Lost and Found</i> R Guided Tour 1:00	27 Guided Tour 1:00 Film 7:00 <i>F for Fake</i> \$	28 Guided Tour 1:00 & 2:00 Lecture 2:00 <i>An Artful Deception</i>



Face Mask Unidentified artist (probably Côte d'Ivoire). Wood, brass tacks; h. 36 cm. National Museum of African Art, Smithsonian Institution, Washington, DC, Gift of Walt Disney World Co., a subsidiary of The Walt Disney Company, 2005-6-50. Photo: Franko Khoury, © National Museum of African Art

Don't miss the opening-day lecture for *Senufo*, Sunday, February 22.

ONLINE CALENDAR

Sortable online calendar at ClevelandArt.org/calendar

Museum Hours

Tuesday, Thursday,
Saturday, Sunday
10:00–5:00

Wednesday, Friday
10:00–9:00

Closed Monday

Open January 19,
Martin Luther King
Jr. Day

Administrative

Telephones

216-421-7340
1-877-262-4748

Membership

216-707-2268
membership@
clevelandart.org

Box Office

216-421-7350 or
1-888-CMA-0033
Fax 216-707-6659
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Blog

blog.clevelandart.org

ArtLens app

WiFi network
“ArtLens”

Provenance

Restaurant and Café

216-707-2600

Museum Store

216-707-2333

Ingalls Library

Tuesday–Friday
10:00–5:00

Reference desk:
216-707-2530

Parking Garage

0–30 minutes free;
\$8 for 30 minutes to
2 hours; then \$1 per
30 minutes to \$14
max. \$8 after 5:00.
Members and
guests \$6 all day.



THEMES AND VARIATIONS P. 4



CONSTRUCTED IDENTITIES P. 6



SALVATOR ROSA P. 8

ART GAMES P. 14



MARTIN LUTHER KING JR DAY P. 16



PERFORMANCE P. 18



FILM P. 20



EDUCATION P. 22